Curious Customs in Asiatic Theatres---Goldie

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THE NEW YORK
DRAMATIC MIRROR

HELEN GARDNER AS CLEOPATRA

Influence of Modern Burlesque on the Theatre---Grau

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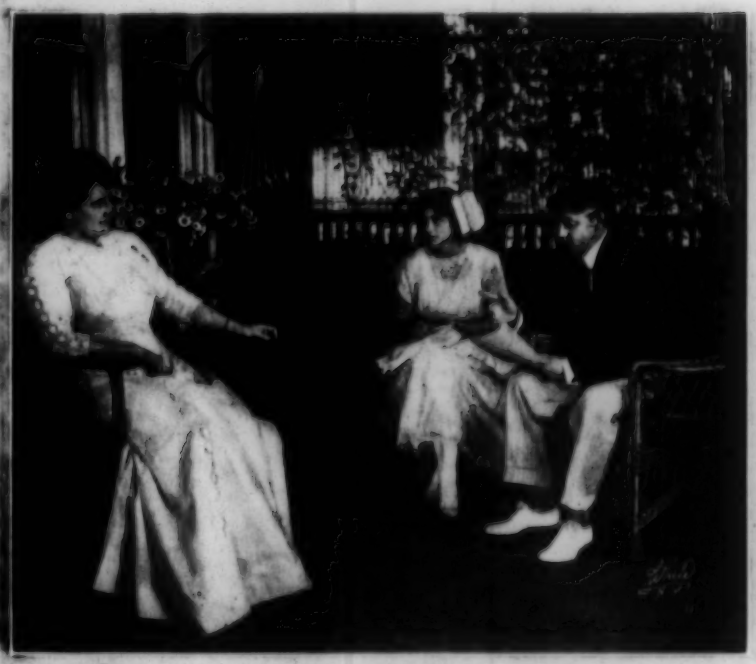

MR AND MRS WALKER WHITESIDE AND DAUGHTER ROSAMOND

HOLBROOK BLINN

"IN THE GOOD OLD SUMMER TIME"

THE NEW YORK
DRAMATIC MIRROR
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An Undesirable Class

THE MIRROR has received recently several letters of complaint against certain alleged theatrical managers who have left the members of their companies stranded.

In at least two of these cases, it is claimed, the managers organized their companies without sufficient capital to make even a start in business, although we may be sure they made no such admission to the players when engaging them.

The operation of a traveling or stock company is admittedly hazardous. So many unforeseen adverse conditions may arise that even the most honest, farseeing manager may sometimes meet with failure and be obliged to close. For these legitimate exigencies of the business most players are willing to make fair allowance.

But when an adventurer without means conceals the fact from the people he engages and after getting them to some remote part of the country suffers the almost inevitable failure and disappears with what money there may be on hand, he is little short of a swindler.

It is always the defense of such gentry that they expected to succeed, and that if they had succeeded they would have paid. It is the same defense advanced by every embezzler who uses his employer's money with which to gamble or speculate. He would have returned it if he had won.

Irresponsible adventurers of the class named have long been more common in the theatrical business than is generally supposed. We hear little of them because they keep their movements as secret as possible, never advertising except locally. They are of the class who avoid wide publicity rather than seek it. Their routes are never published for fear of creditors.

Players, house managers, and honest company managers are all equally interested in seeing the dishonest element put out of business where it is possible to detect them, and one way to detect them is by the characteristic noted in the preceding paragraph—their avoidance of publicity. Beware of the theatrical man who refuses to make his movements known to the entire theatrical world.

Scientific Management

IT is a strange development that ROBERT GRAU points out on another page—the regular theatre borrowing wisdom from the formerly despised burlesque contingent. The wayward son coming home to teach father how to run his business.

But odd as the circumstance may seem, the greater wonder is that the borrowing was not done before. The scientific system of the burlesque organizations has been a publicly demonstrated fact for a number of years, and the lesson was there for the regular managers to learn whenever they had the wit to take advantage of it. That some of them are doing so now, only under the spur of disastrous outside competition, is not greatly to their credit.

The "wheel" system is scientific management applied to the theatre. The route over the circuit is arranged according to the minimum of mileage. There are exactly as many traveling companies as there are theatres (allowing for occasional three-night stands), and there are just enough theatres to constitute a season's business for each company playing over the "wheel," in regular order, a week at each house or pair of houses. There are, therefore, no long jumps, no uncertainties, no laying off. Everything moves along like oiled machinery.

There are further provisions that insure suitable attractions. Although each house manager in the "wheel" has a franchise for a traveling company, if he wishes to avail himself of it, the combination is not obliged to continue the attraction on the "wheel," if it proves to be a bad drawing card. They simply close the company and dispose of the franchise to some one else, as they do also in cases where theatre managers fail to provide a traveling attraction in the first instance.

As to prices, they are low—even lower in the new theatrical "wheel" than in the burlesque "wheels," as they well may be, considering that the traveling dramatic companies will be less expensive than the musical burlesque organizations.

The experiment will be watched with keen interest, with the absolute certainty that if profitable it will be followed by numerous imitators.

Theatres there are a plenty for the organization of other "wheels" along similar lines, covering all the larger cities of the country, and who will say that the same system with modifications and elaborations might not then be extended even to the one-night stands, where the uncertainties of bookings are infinitely more complicated than in city time?

The present facilities for booking one-night stand attractions are immeasurably better than in the old days when each traveling manager dealt more or less directly with several hundred house managers scattered over thousands of miles of territory, but with all the present advantages of being able to book time through a few agencies or offices, there is still, as any traveling and house manager can testify, numerous annoying and unsatisfactory conditions to contend with.

A scientific system by which each one-night stand would be provided with a fixed number of properly selected attractions at regular intervals suited to its individual patronage, would be an ideal condition for all concerned, compared to the present haphazard practise by which some houses get too many attractions, some get too few, some get them in unsatisfactory order, and all are constantly afflicted with plays and companies that do not come up to promises, or go to the wall and do not come at all.

The genius who works out this problem will deserve a fortune and a monument.

No Music Better Than Bad Music

THE outcome of the trouble between the musicians and the managers may not be so much of a calamity after all, even if it shall result permanently in the discarding of orchestras in dramatic theatres.

For singing and dancing, music is, of course, necessary, but why it should be considered so in pure drama is not so easily demonstrated.

In the furious melodrama of other days, not so remote, but almost entirely gone, shivery or crashing music at critical moments helped out many a bad actor and many a ridiculous situation. It hypnotised the audience into a state of forgetfulness like the tom-toms of the savages, or the bass drum and cymbals of the Salvation Army.

But happily, we repeat, those days are no more. Theatre patronage is now of a higher and more discriminating character all along the line. Not alone in the highest grade house, but everywhere the public is asking for good acting and better plays. Realism is the demand, and realism is not aided by music where music is not consistently called for.

The function of the orchestra in modern drama therefore dwindles to the overture, the selections between the acts and the hurry-up music to get the audience out of the house at the close of the performance.

Under such conditions, if all of the theatre orchestras could or would give us real music that a civilized ear could enjoy, there would be more excuse for its existence. But with the prevailing tendency to play the worst of the trash, and that badly, it may well be dispensed with.

THE USHER

THE Usher has been hearing nothing in this town lately but talk about the police and their capacity for blundering, sometimes intentionally and criminally for a purpose and sometimes from pure dumbness. But New York has no monopoly on thick-witted policemen. They are common to every city in the country. There must be something about the occupation that attracts that sort of brains.

♠

A story comes from Baltimore that illustrates this common trait of police officers. In the City of Monuments, playing at the Victoria with Harry Keefer was a talented young woman, Arlette Bascom, whose specialty is impersonating male characters. She is a comely young person, as her portrait on this page will testify, but this does not prevent her from making up as a youth of snappy appearance, also attested by another illustration printed below. Introduce now into the plot an eagle-eyed Baltimore detective eager to earn a reward of $1,000 for the arrest of a young man, a fugitive from justice, described as about Miss Bascom's size, and as likely to assume a female disguise, and we have the basis of the story. It found its development at the boarding house where the actress was stopping, but where her identity was not known. Setting out one day for the theatre, minus her maidenly upper structure of hair goods, her short locks surmounted by a man's straw hat, she fell under the eye of the detective, who spotted her for a man in disguise and at once proceeded to cross question the boarding-house people concerning their mysterious guest. What he learned from the women of the house who had been carrying on a keyhole investigation of their own led him to arrest Miss Bascom as the supposed male fugitive, and she was only released after a private interview with the matron at the station. As the Baltimore paper from which this account is culled did not carry the portrait of the actress it is presumed that she has no press agent, but she made up for the deficiency in a measure by sending to THE MIRROR the two portraits that appear below.

♠

The average stay-at-home individual envies the theatrical wanderer who travels the country over, and "sees everything." But if the stationary individual could know how lonesome the traveler sometimes becomes, his envy would turn to pity. An old friend of the Usher, now dead and gone, Harry Knowlton, a well-known advance agent of his day, once described a fit of the lonely feeling that overcame him on a certain occasion when he was surrounded by some 50,000 people.

"I was in Allentown, Pa.," said Harry, "ahead of the Primrose Minstrels, and having a few hours on my hands went out to the fair grounds. It was the big day of the fair, and the grounds were jammed with people. I stood around watching them for a while, when finally it dawned on me how lonesome I was. Then I began looking for some face I could recognize, and, of course, not one could I find. The more I looked the more oppressed I became, until at last it was unbearable. I hunted a secluded spot, and I am not ashamed to tell it, tears came into my eyes and I was homesick. Talk about 'water everywhere, but not a drop to drink!' Here were 50,000 people and not a living soul I could say hello to. I couldn't help thinking: 'What if I should die here among all these strangers?'"

As fate would have it, poor Knowlton died far from home, among strangers, a few years later.

♠

But the road is not all gloom. Managers, agents, and players are constantly running across or participating in amusing incidents that do much to lighten the sense of loneliness. They delight in telling and retelling these experiences to their fellow wanderers whom they meet in their travels and to their friends when they return to their homes. Every thespian has his string of favorite stories, and so has every manager and agent. No other class of people can compare with traveling theatrical or show people in story telling, unless it be commercial travelers. "Drummers' stories" are proverbial, and from much the same reason as that which applies to traveling amusement people.

♠

A traveling manager told this one to the Usher, to illustrate a remark he had made about inexperienced house managers who cannot realize the necessity of liberal advertising and billing:

"The new man in the business," said he, "is too apt to imagine that everybody in town must know all about the show that is coming, and doesn't need to be reminded. I shall never forget an experience I had with a one-night-stand attraction in Pennsylvania a few years back. Our agent was taken sick at Williamsport, and had to lay up for a few days, but he managed to get the assistance of a stage hand who put his paper up in bundles and shipped it on to the different towns ahead, with a request to the managers to have it properly put out. In the next stand we struck we were astonished to find no paper up. Not a billboard was covered, nor was any small stuff to be seen. We hunted up the house manager, a shoe merchant recently appointed to take charge of the 'opry house.'

"'What's the matter? Didn't the paper come?' I asked.

"'Oh, yes!' said the shoe man, 'it came all right. It's down at the depot ready for you.'

"'Ready for us?' I roared. 'Why ain't it up? Don't we show here to-night?'

"'Sure, sure,' explained the shoeman, 'you show here all right, but what was the use of wasting all them bills and posters? Everybody knows you're coming. I told 'em all about it, and I tacked up at least a dozen of them little strips on the telegraph poles. You'll have a fine house all right.'

"The strips the shoeman had tacked up were 7 x 21 dates, and we played to $7.50 gross."

♠

A reference in the Editor's Letter Box to the prejudice that exists in many cities against burlesque companies reminds the Usher of an experience that befell one of these companies a few years since, before the days of the highly organized "wheels." As everybody knows, the prejudice referred to is much stronger in the smaller towns than in the larger cities, and once in a while unscrupulous burlesque managers used to trade on this prejudice for the purpose of attracting the attendance of foolish young men and reckless "baldheads," by making them think they were due to see something horribly shocking.

One such company visited Alliance, O., and put out a line of printing designed to excite the anticipations of the unsophisticated men of the town. The result, however, was to excite the women, too, and they banded together to protect their homes and firesides.

When the time arrived for opening the doors of the theatre the manager of the company was astounded to find about twenty eagle-eyed and determined ladies lined up along the sidewalk, each with a notebook and pencil in hand. Nothing was said—not a word—but as every furtive male sneaked along toward the theatre, the ladies promptly prepared to write his name in their little books. The effect can be imagined. No man dared enter the house. One look at the line of stern female faces and the poised pencils was enough in every case. Whether he had a ticket or not, the guilty wretch suddenly discovered that he had business elsewhere, and fled out of the neighborhood. The curtain was never rung up that night, and all the money the company got was from the advance sale. The ladies went home with books blank, and the proud consciousness that they had done their duty and won. THE USHER.

ARLETTE BASCOM

Who Was Arrested in Baltimore for Being Herself

"THE RED ROSE" AGAIN.

The Red Rose, with Zoe Barnett, under direction of John C. Fisher, will open at Halifax, N. S., Aug. 5. The organization numbers some sixty people, including David Reese, Laura Jaffry, Wayne Nunn, Russell Lennon, Maurice Darcy, Bly Brown, William H. Conley, Lee H. White, Nelson Riley, Charlotte Philbrick, and Walter H. Catlett. Mr. Fisher has acquired the rights for America and a tour of forty-eight weeks is booked. Ralph D. Bryan will be acting manager, with Lee Parvin in advance.

ARLETTE BASCOM

As She Looks Impersonating a Boy Character

THE TRANSCONTINENTAL TRAVELER—MAY ROBSON

MAY ROBSON is going to retire. She made the declaration, not on the Fourth, but on a July day equally hot, and the exact spot can be pointed out where she sat. It was in the parlor of the New York home where in private life she is Mrs. Augustus H. Brown, wife of a prosperous New York surgeon. She had just returned from a ten months' trip to the Pacific Coast, and in a few days she was to be off on another that would keep her away until March or April. Just five days to pause in a season of eighty-seven weeks—six trips to the Coast in as many years—no wonder she said she was going to retire. But that is not the reason at all, for Miss Robson has just as much tireless energy as ever. She sets the date two years off, so that she may be accustomed to the thought of coming home to stay. When she does, she will put her energy into writing plays. There's the secret.

It was a relief to find that she was not going to stop work altogether, for, to tell the truth, the interviewer had hoped to discover, among other things, how Miss Robson worked so hard and always kept in good humor. He thought he was discovering the secret for himself in her agreeable disposition, when this declaration came like a shock. She added with a smile: "Honestly, I have enough work ahead to keep me busy, for I want to use up the ideas I have accumulated and write plays. I understand that three sketches I brought to New York this week have already been sold." With the co-authorship of A Night Out and these sketches to her credit, Miss Robson will soon be well launched on the sea of playwrighting.

One thing is sure, if she can carry her personality into her plays, they will have spontaneity at least. That and frankness combine in her to make a most attractive manner, even when she is not taking pains to be agreeable. The interviewer discovered it when he called with Lewis E. Parmenter, a member of her company, to introduce him. Miss Robson romped down the stairs with the vitality of a school girl and greeted Mr. Parmenter like one of the family. She burst out, "I am so glad it is you. I was afraid it was a man who had an appointment to interview me."

Well, that was not much of a start, but she was so hearty in her frankness that one could not take offense, not on a day when it seemed like sacrilege to bring business into the cool twilight of the parlor. The incident was forgotten, and a pleasant chat followed, in which it is to be hoped that Miss Robson forgot she was being interviewed. Everything about the room suggested the quiet comforts of home, and she fitted into the picture so well that it was hard to think of her as an actress at all, not to mention the life of railroads and hotels. No wonder the members of her company all love "Mother." And they say that on the road she carries the same atmosphere with her to soften the hardships and make life pleasanter, an example to those stars who are near their companies only on the stage.

It is another evidence of the same easy-going temperament that Miss Robson chooses homely recreation. It would be impossible for her to waste time absolutely, and when she is not planning picnics or other diversion for her company, she sits quietly sewing or crocheting. Her comment on these occupations is: "I like to sew in the same way that a man likes to smoke, and I think that it has a similar quieting effect on me. Whenever I want to think out a plot, I sit down and sew for a while."

MAY ROBSON

Who Starts Soon on Her Sixth Transcontinental Tour in Six Years.

While plays were under discussion, Miss Robson said that she was looking for a new one to bring out before she retired. She has been playing The Rejuvenation of Aunt Mary for about five years now, alternating it this last season with A Night Out, and, although she said that the change back and forth prevented her from settling into a rut, she would like to find another play. She said that she read all that were sent to her, and she did not add, but it is true, that she reads them quickly in business-like fashion and sends them back at once if not available.

"Are you willing to let the amateurs know that and run the risks that Mr. Belasco avoids?"

Miss Robson answered: "Yes, I'll take a chance in the hope of finding a play. I admit that it is discouraging, for the most of the plays are so hopeless. The worst thing I have found about the majority of them is their lack of originality. Evidently most playwrights think that because such and such a style of play succeeded that they will be able to sell one just like it. The only original play I have found so far was too much beyond reason to be possible. Another fault in the plays is a lack of heart interest."

Apropos of imitation, it might be said that amateurs need not think because Miss Robson is now appearing in two rejuvenation plays, that she cares only for that sort of fare. Actors like a variety in their parts as well as in their food.

The conversation turned back to the days when Miss Robson was in Daniel Frohman's Stock company at the old Lyceum Theatre. That was going back almost to the time when she began a plucky fight for existence, with three small children on her hands in New York. She climbed out of oblivion slowly into fame, having her name changed on the way by a compositor's error, from Mary Robinson into May Robson. She speaks feelingly of those Lyceum stock days with the highest praise of Daniel and Charles Frohman personally and professionally. She went so far as to say: "If it ever happened that either of them needed any help and I could bring it to them I would gladly go out and give them the profits of a season." And the profits of a popular star, who draws consistently large houses on the road, are not to be sniffed at.

On this subject of road stands Miss Robson is so thoroughly versed that the interviewer was curious to learn if she had much sentiment about travel. An editorial by Norman Hapgood in *Collier's Weekly* was referred to, in which he spoke of the romance of one-night stands, traveling on from town to town and watching the sun come up on a different landscape every day. Miss Robson acknowledged that she did not see much romance in one-night stands. On the contrary, she said: "I can't keep track of the places to save me, and I don't see the sun come up very often. When we are making the jumps it is hard enough to remember any of the dates, so if you asked me on Friday where we played on Monday I would have to ask the manager or get out my book.

"A good many of our experiences are not at all romantic; in fact, they are likely to be the reverse, but to tell the truth I would rather be playing one-night stands in Michigan in cool weather than trying to keep cool in New York in July. I am looking forward now to our next jump to Canada. Somewhat different these New York scorchers from our stops in South Dakota last Winter, when the thermometer registered thirty below. I remember one night in Aurora, Ill., when the snow was several feet deep and the cars stopped running. We were stuck on one line just about the time they were giving the half-hour call in the theatre, and there didn't seem to be any prospect of getting through. At last a car came near us from the other direction, and we were told that if we walked over to it, we could get a ride through to the theatre. We picked up our skirts, waded over to the car, and after we had settled they held the car until a man went around and took our names. When he came to me, I told him 'May Robson.' He wanted to know if I lived in Aurora, and I was so angry that I answered sharply, 'No! New York.' He looked as if he wondered what I was doing in Aurora in that storm, but I never found out why he took the names. Perhaps you would call that romantic."

Conversation veered again to profits in road attractions regardless of New York records. After playing outside of the metropolis for years, Miss Robson has pronounced views on this subject, arguing that New York is fast losing its prestige as a criterion. "Just watch the way in which managers and stars lengthen out the runs before they bring productions into New York. Why, it used to be that Charles Frohman would take his companies out into an unheard of country spot and try the plays there. It was a case of Sh, sh! until the night we opened in New York. If New York did not like the play, it was taken off at once and never heard of again. Now, the managers are beginning to run a play a whole season on the road before they bring it into New York. Mr. Belasco did that last year with The Case of Becky, and made money. In musical plays Werba and Luescher gave The Rose Maid a four weeks' tour before they brought it into New York. Blanche Ring waited most of the season un-

(*Continued on page 7.*)

CURIOUS CUSTOMS IN ASIATIC THEATRES

BY ALBERT GOLDIE

THE queerest performance I ever saw was that of Romeo and Juliet by a Parsee company in Bombay. Romeo was extremely portly, and when he departed his life to follow Zoroaster's band wagon in the last act he had a big struggle with himself to get back on his feet and take his call with Juliet, who was a wizened and undersized creature who kept you guessing all through as to whether she was a dwarfed grandmother or a prematurely aged school girl. Juliet had a mania for dancing. She did a breakdown with her nurse, played by a boy of twelve with a squeaky voice, and she introduced a song and dance act while waiting for Romeo on the balcony. Had she taken lessons from Bessie Clayton she would have known that it is not the height of the terpsichorean art to shuffle your feet monotonously for half an hour while submitting your body to poses, remindful of a mechanical doll in a Christmas window.

Occasionally she varied her performances by entering with a miscellaneous backing of light brown figures in short skirts that might have been girls or female impersonators for all one could judge by their symmetry or their other charms. Neither their physical proportions, nor their talents would have been likely to arouse the envy of Flo Ziegfeld.

It is a curious thing how the Easterns in their attempts to assimilate Western ideas have got our drama muddled. Shakespeare is constantly performed now in India, but usually with musical comedy interpolations that make the deceased playwright of Avon look like a Weber and Fields librettist. Of course, the management is sublimely ignorant of the burlesque character of these performances, and a leading native manager assured me that his productions of Shakespeare's plays are doing much to elevate the tone of the drama in the native theatres. In Japan, on the contrary, they take Shakespeare so seriously that I was once, while looking after the front of the house, confronted with a demand by a native for his money back, because "your actors failed to give their performance of Hamlet in its entirety." The complainant proved to be a young student who had brought his Shakespeare with him, and had followed the text so carefully that he noticed the numerous cuts that are made in the acting version, so thought the company were doing the audience out of some of their money's worth. The practise of bringing the book of any classic play to the theatre is a very common one in Japan, and it was once so generally observed by a Tokio audience that I could scarcely hear the actors for the swishing of the leaves. It was worse than the cracking of peanuts.

The Japs have an idea for advertising their shows that beats posters. On Theatre Street, Tokio, there are a number of small theatres, and many of these have a curtain instead of a front wall on to the main street. Occasionally this curtain is raised, and a big crowd instantly collects in front of the theatre to get a free look at the show inside. As soon as the performance reaches an interesting stage, however, the curtain is dropped, and a live wire spieler instantly gets busy, proclaiming the wonders that are about to be enacted, and hustling as many people as he can up to the box-office.

As everyone knows a play in China or Japan lasts for days and sometimes weeks. In many cases people don't merely visit a theatre; they camp there. Certain theatres in Japan have small partitioned apartments on the ground floor, where whole families may be seen with portable coal stoves in front of them, making tea and picnicking as the play goes on. The atmosphere in these theatres is changed with the smells of food, while the voices of the performers mingle with the cries of podgy infants.

One of the most curious customs of Japan theatres is that of having entrances to the stage by means of platforms running through the audience. The actors in the particular theatres do not like to leave more than they can help to the imagination. If a man is supposed to be on his way to the scene on the stage, they believe in letting the audience see him coming, and so while the play is being enacted it is not uncommon to see a member of the company slowly making his way along the platform and to hear him soliloquizing at convenient moments in regard to the events in the piece. Many Japanese theatres have the revolving stage, but unless conditions have greatly improved of late I fear they have a poor conception there of scenic art. Instead of suggesting a house by a set piece and wings they give you a model of the whole structure, and their attempted realism in this and other respects is somewhat ludicrous to an eye trained by a course of Belasconian subtleties. The Chinese theatre is much worse in this respect, the scenery, as a rule, being but little in advance of the Elizabethan label, "This is a house." Once I saw

A FAMOUS NAUTCH DANCING GIRL
The Bessie Clayton of India

a play in China, in the course of which a mandarin's procession was to pass before the eyes of a princess. A stage hand brought on a set piece that looked like the outfit of a Punch and Judy show, and placed it in the center of the stage. Then he produced a ladder, and stood it behind the outfit. The princess entered, mounted the ladder, and placed her head through the opening. My guide informed me that this was a royal palace through a window of which the princess was awaiting the coming of her lover, the mandarin. Such is the Chinese imagination. During a love scene that followed this episode, a Seikh policeman on duty in the stalls, walked calmly across the stage, and chased a youth, who was encroaching too closely upon the sphere of illusion.

To return to India. One of the most curious sights in the native theatres there is the way a man of position and his family attends the show. His family probably includes a dozen wives, and these are brought in a closed carriage, heavily veiled, and led to a special gallery, where they are permitted to see the play through a kind of grille, seeing but unseen.

The Hindus, like most Orientals, follow instructors to the letter, and this led to a funny experience of a native stage hand. The leading man of our company got thirsty during the show, not an infrequent condition in India, and, calling the native to his dressing room, sent him out for a burra peg (large whiskey and soda).

"Bring it to me direct," he ordered, fearful that some other person might appropriate it.

"Yes, master," replied the native. Before he returned the actor had to take his cue, and he was in the middle of an impassioned love scene when the coolie calmly walked on to the stage.

"Burra peg, me bring you direct," he said.

On another occasion, when producing a melodrama, it was found that the theatre which was an old barn-like structure, had several large holes in the roof. One of these was directly over the stage, and it occurred to the stage-manager that this would be useful for the snowstorm in which the hero was to return home in the last act. So he ordered a coolie to go on to the roof and shake the stage snow through a sieve over this hole. It was rehearsed all right, but when the night came, and the hero stood soliloquizing about "The snow—the beautiful snow," there was, alas! no snow. But there was instead a terrific shriek of laughter from the gallery. The coolie had gone to the wrong hole.

"SOMEWHERE ELSE," DEC. 25.

The premiere of Somewhere Else has finally been set for Christmas Day in New York. The hopes of the Savage forces are centered on this musical play, and elaborate preparations are being made to make it really notable. In fact, the play has been held in abeyance for months, until Henry W. Savage has set the seal of approval on it. First, the book by Avery Hopwood was not altogether satisfactory. After that had been put in shape so that Mr. Savage and his assistants were thoroughly pleased, Gustave Luders was told that his music, though attractive, might be still better. He made improvements, and, when a hearing was held a short time ago, all present agreed that the songs and book had become really distinctive. Mr. Luders was told that he could go over to Europe and forget it. He went.

CHICAGO MANAGERS IN LITERATURE.

Managers of some of Chicago's theatres are to be contributors to the Chicago *Tribune's* dramatic columns during the Summer weeks that are being enjoyed as a vacation season by Percy Hammond, the erudite critic of that journal. The first contribution of the managerial series was printed on July 14. It was from the pen of Will J. Davis, manager of the Illinois Theatre. Mr. Davis wrote a commentary on the discouraging history of the last theatrical season, and expressed his conviction that a return to the production of light opera and wholesome drama is the only remedy within the reach of producers and owners of playhouses. Last Sunday Sam Lederer, manager of the Olympic Theatre, contributed a manager's story. Mr. Lederer formerly was a member of the staff of the Chicago *Daily News*. Other managers are expected to break into journalism later.

"TWELFTH NIGHT" IN GREEK THEATRE.

Howard Kyle and his associate players, who recently performed Nathan, the Wise, at St. Marks-on-the-Bouwerie, gave their initial presentation of Twelfth Night at the Greek Theatre on the estate of Martia Leonard, Mount Kisco, N. Y., on July 13. The audience was a distinguished one, including ex-Mayor Seth Low, Edwin Milton Royle, and others.

The Greek Theatre of Miss Leonard's is one of the very few in America. The amphitheatre is on the side of a hill, and the natural advantages of the locality have been furthered by tiers of stone seats sufficient in numbers to accommodate comfortably some four hundred people. The stage itself sets in a natural hollow, with Ionic columns forming the background, flanked at the sides by vine-covered pergolas. A green draw curtain is used for what scenic changes are made.

The comedy was begun at 4.30 P. M., and moved rapidly until its close, about half after six. Mr. Kyle's Malvolio is a masterly impersonation of "the affectioned ass," and the merry quartette of conspirators were more than ably played. Walter Connolly read the poetry of Orsino admir-

ably, and Grace Fisher's Viola was a most interesting characterization. Her comedy was delicate, and the undercurrent of melancholy was not made to predominate. Bessie Lee appearing in Shakespeare for the first time enacted Olivia with distinction, while Eleanor Parker's Maria was one of the brightest spots in the cast. Charles Fleming repeated his familiar, amusing performance of Sir Andrew, and Escamillo Fernandez was a picturesque and forceful Antonio. The music, by John and Joseph Biondi, playing a guitar and mandolin, added charm to the play.

THE TRANSCONTINENTAL TRAVELER—MAY ROBSON

(*Continued from page 5.*)

til she gave Broadway a glimpse at The Wall Street Girl, and by that time she had already made enough money so that she did not care whether Broadway liked it or not. Why, Blanche Ring doesn't care a snap of her fingers for the Broadway verdict.

"We had an interesting experience with my own little play, A Night Out. We tried it out first in Cleveland and several other places under the name, The Three Lights. It was so well received by the public and critics that we brought it into New York, confident of success. Then we made the mistake of crowding it on that little stage of the Bijou, and after the first night its fate was sealed. Still, rather than give the company a bare two weeks' notice, I ran the play three weeks and started out on the road with it and The Rejuvenation of Aunt Mary. For the first week business was bad with The Three Lights. I concluded to change the name and let the critics think for themselves, and we have had flattering notices and big business ever since. That's the answer. The day is coming soon when managers will run their attractions on the road until the scenery is worn. Then they'll say, 'It's not much difference. We are going into New York now. We have made our money on this.'"

An opinion in line with this was expressed a few days ago in London by Joseph R. Brooks, advising English managers not to stake everything on a London success. He said: "In the States we know by experience that a production may fail in New York, but achieve success in Chicago, Boston, Philadelphia, or elsewhere, and it is just as likely as not that were British managers to work on the same principle, . . . there might be less complaint about the poor financial possibilities of theatrical speculation."

But personally, Miss Robson prefers not to spend much time in discussing these weightier matters of the law. She prefers light, personal topics, and it was with such that the remainder of the chat was concerned. At the end she extended a cordial invitation to call when next she was in town, one of those friendly greetings that an interviewer rarely finds, but which he always appreciates.

D. H. WALLACE.

CHARLES FROHMAN ANNOUNCES PLANS.

Back from Europe, Manager Forecasts Busy Season—New Plays, Imported and Domestic.

A Continental circuit of theatres which will permit a European tour of his sucesses in addition to the American tour is one of the new undertakings which Charles Frohman announced in his annual interview upon returning from Europe last week. The list of cities on the circuit includes Paris, Vienna, Berlin, Munich, Dresden, Budapest, Lyons, Marseilles, Frankfort, and Brussels. Managers of the theatres will be interested financially with Mr. Frohman, booking the companies which have appeared in London and Paris. In this way English will be heard on the Continental stage.

Maude Adams will have several new Barrie plays for next season. After a long tour in Peter Pan she will return to the Empire Theatre and appear in The Legion of Leonora, the first long play Mr. Barrie has written since What Every Woman Knows. She will then give a double bill, Rosalind and The Ladies' Shakespeare, both by Mr. Barrie. John Drew will reopen the Empire Theatre early in September with Alfred Sutro's play, The Perplexed Husband. Mary Boland will be his leading woman, and Nina Sevening, an English actress, and Alice St. John will appear in the cast. After Mr. Drew at the Empire will come Alla Nazimova in the dramatization of Bella Donna, which Mrs. Patrick Campbell has used in London, and in the Spring three English stars will play together at the same theatre before they are sent out to Boston, Philadelphia, Washington, Pittsburgh, and Chicago.

Ethel Barrymore will return to the stage in January with a new play by Henri Bernstein, and one in prospect from Haddon Chambers. The Mind-the-Paint Girl will be produced at the Lyceum Theatre, with Billie Burke and a cast of forty-four. The Girl from Montmartre will open at the Criterion on Aug. 5, and after that will come John Mason in The Attack. Later in the month Augustus Thomas's new play, The Model, will have its New York premiere at the Harris Theatre. In musical productions Mr. Frohman will have The Marriage Market, with Donald Brian; The Sunshine Girl, with Julia Sanderson, and Leo Fall's play, The Doll Girl.

Mr. Frohman said that his most elaborate production of the season would be The Honor of Japan, a French play, which requires the services of more than two hundred people. Real Japanese will be mingled with American extra people. Sixteen novel sets of scenery are to be employed, and wooden figures, showing through perforations in the backdrop, will give the illusion of a crowd of a thousand.

CATHERINE CALVERT

In Paul Armstrong's "A Romance of the Underworld"

In London Mr. Frohman completed arrangements for the triple bill of one-act plays by J. M. Barrie, Sir Arthur Pinero, and George Bernard Shaw, to be given in London before coming to this country. Marie Doro will be in the New York production. Among other plays for which Mr. Frohman has the rights are the French drama, The Spy; the Comedie Francaise success, Primerose; The Heart Decides, also from a French original; a dramatization of Alice in Wonderland, by Edward Sheldon; the English play, Chains, Americanized by Porter Emerson Browne; Door Mats, a comedy by Hubert Henry Davies, and L'Aigrettes, first produced in Paris by Madame Rejane.

GAITES WILL PRODUCE "OUR WIVES."

One of the first productions that Joseph M. Gaites will make this season will be Our Wives, a farce in three acts, by Frank Mandel and Helen Kraft, based on an old German farce. The play will be given in New York in October, with Henry Kolker and Gwendolyn Piers in the cast. No other actors have been engaged. When tried out in Hartford two weeks ago by the Hunter-Bradford Players, the farce was well received.

Mr. Gaites, asked about his plans for the new Victor Herbert opera, said that he had not decided on any date. He has engaged only one singer, Cecil Ryan. The Enchantress will open at Buffalo about the middle of September, with Kitty Gordon.

BRADY ANNOUNCES MANY PRODUCTIONS

Returning from Flying Trip Abroad, Manager Recites Plans for Season.

William A. Brady, returning last week from Europe, announced his plans for the season, including four plays in abeyance for Grace George, Charlemagne the Conqueror for Robert Mantell, and a large number of other new plays. Many of these, when produced, will be given in conjunction with the Shuberts. Mr. Brady's own project, the establishment of a repertoire company in the Playhouse, with Grace George at its head, appears to be near fulfillment. Beginning in November she will appear at that theatre in a series of productions. The first of these will be Turandot, Volmoeller's Chinese play, produced by Reinhardt in Berlin last season, Mr. Brady having secured the American rights in partnership with the Shuberts.

"If the English adaptation is delayed," he said, "Miss George has a new play, by Edward Sheldon and Harrison Rhodes, one by Avery Hopwood; another, The Woman of It, by a well-known English dramatist, and a fourth, The Folly of It All, by Horace Collins. It has long been her aim—and mine also—to establish a regular annual repertoire season at my theatre, alternating new modern plays with classics."

Mr. Brady said that he had perfected a long time agreement with Sir Charles Wyndham for the New Theatre in London to produce American successes. He has organized a company, with Alan Aynesworth as director and leading man, their first play to be Ready Money, as announced in last week's MIRROR. If this comedy proves to be a success it will be moved to the Criterion, to make room for the London production of Bought and Paid For.

Mr. Brady has secured also the American rights to Hindle Wakes and Fancy Free, both by Stanley Houghton; The Dust of Egypt; Shan Magan, as a starring vehicle for George MacFarlane, under management of the Shuberts and Mr. Brady; and The Drone, to be given by them both, with Whitford Kane, an Irishman, to lead the company. During the season Mr. Brady hopes to give Tennyson's Becket, with Mr. Mantell as the cardinal, and a special cast. For the Shuberts Mr. Brady arranged with Granville Barker for the details and personnel of Fanny's First Play, and also for a visit to this country of Mr. Barker and his own company to present Shakespearean plays in Reinhardt settings. While here Mr. Barker will also produce The Voysey Inheritance, Waste, and Prunella. For the coming production of The Whip, at the Manhattan Opera House, Marie Illington and George Barrett have been secured to make their first American appearance.

Little Women will be produced at the Playhouse this Fall when Bought and Paid For has completed its run, and Alice Brady will leave the Gilbert and Sullivan Opera company to play Meg, the role which she originated. The new Forty-eighth Street Theatre will be opened on Aug. 12 with George Broadhurst's and Mark Swan's new farce, Just Like John. Other plays by American writers which Mr. Brady hopes to give during the year are: Little Miss Brown and The Light, both by Philip Bartholomae; another new play by George Broadhurst; The Man Who Found the Way and Sisters of Fear, by Jules Eckert Goodman; Sixes and Sevens, a comedy by Thompson Buchanan; a new farce by Margaret Mayo; The Brute (in association with F. Ray Comstock), by Frederick Arnold Kummer; The Correspondent, by Alice Leal Pollock and Rita Weiner; A House Divided, by Allan Davis; a comedy by Thomas A. Wise and Harrison Rhodes; a play by Edward Sheldon for Holbrook Blinn; a play by Madelaine Stewart, in which Emily Stevens will originate the leading part, and In God's Country, by Hayden Talbot.

Mr. Brady will also make two star revivals this season, Lester Wallack's Rosedale and a famous melodrama.

GOSSIP.

Maurice S. Reynes has been appointed to the executive staff of the new National Theatre, now being built in the City of Mexico by the Government at a cost of nearly $5,000,000.

THE MATINEE GIRL

THAT breeze swept green dot in New York harbor, Staten Island, has a theatrical colony that is placidly enjoying suburban life these oozy days.

Agnes Findlay provokes the envy of her neighbors by her model housekeeping and the perfection of the dinners that she gives to sweltering friends who make temporary escape from Manhattan and rehearsals. The house bought last Summer, 52 Wall Street, New Brighton, takes on more and more of the atmosphere that follows habitation. Playing in stock in Hartford, John Findlay, its master, sighs because no one in his petticoated family can climb the hundred-year-old tree in the front yard to banish the ant village from its trunk.

In an historic stone house, whose windows look out to sea, their neighbors, Mr. and Mrs. Walter Craven, and daughter, Ruby, pity their city bound friends.

Also in New Brighton, Josephine Victor and her husband, Frank Reid, are enjoying one of the recurrent honeymoons permitted them by the fortunes of the wife who is a member of one company and the husband who is ahead of another, while Zelda Sears will prolong her visit to friends near Fort Wadsworth until she begins her forty weeks' tour next month.

To the Lambs, where Frank Pixley lives pending the return of his wife from California, came a neat volume, elegantly bound, last week. It was the forerunner of an edition de luxe of the book of epigrams he wrote while globe circling to escape the gaunt person with the scythe, which the learned doctors told him would surely overtake him in forty-eight hours. The librettist of The Gypsy smiles at doctors, for he is stronger and handsomer than he has ever been since those days when he with the title of D. Litt. as a college professor, was earning a hundred dollars to each thousand that now accrues from his gifts of invention and rhyme.

The book, written while he was in too rapid transit by ship and train to cencentrate mind or hand upon a play, is entitled "Thoughts and Things." These are some of the reflections therein contained and which are dedicated: "To My Wife, 'Billie,' the constant inspiration which emboldened me to undertake this little work."

A pessimist is one who believes that every cherry contains a worm.

Temper is a most valuable thing. Don't lose it.

Jealousy is an acute inflammation of the affections.

A match, matrimonially considered or otherwise, rarely amounts to much without friction.

Happiness is a personal equation. The crow likes carrion.

It is easy for a night hawk to be virtuous in the morning.

No one is wholly bad. Those who are wholly good are dead.

When a woman makes a fool of a man, why blame the man instead of the fool?

On the stage of life, conscience must ever be the prompter.

Beware of the woman who likes neither music nor flowers, and avoid the man whom a dog won't follow.

In childhood the greatest question is "Why?" In youth "How?" In young manhood "What?" In old age "Whither?"

A conceited man is a fool who is glad of it.

Laugh at your own misfortunes always; at another's never.

A politician is a false alarm statesman.

The critic does not always know. He merely thinks he knows.

There are too many weddings and not enough marriages.

Begin a new week, a new year, a new life every day. Why not? One who waits until New Year's Day to "swear off" might, with equal logic, wait until doomsday to reform.

Do most of your love making after marriage, and limit it to your own family.

A man may be known by the company he keeps, but a woman is known by the company she keeps out of.

WALKER WHITESIDE, MRS. WHITESIDE, AND THEIR DAUGHTER, ROSAMOND, AT HOME, HASTINGS-ON-HUDSON

Keep your mouth shut, and you will not be sorry you said it.

Husbands are changeable, but they should not be interchangeable.

Failure is often the vestibule of success, but don't loiter in the vestibule.

In Sarah Bernhardt's entourage on her last visit to the United States was a handsome young woman, always referred to as her English teacher. That young woman's chief duty was to read Shakespeare to the Divine One for three hours a day.

That clever young person, Florence Nash, having shown acumen in signing contracts, was asked how she was able to see her art through business spectacles.

"My daddy is a manager, and I know 'em," was the sufficient reply.

When a discussion of the possible permanence of the marriage tie among stage folk rages some one always says: "Look at Walker Whiteside!" You may look at Walker Whiteside on this page to-day. Mrs. Whiteside and Miss Rosamond look happy enough to justify the reputation of the star of The Typhoon for the best sort of domesticity.

Jack Hazzard, like Arthur Shaw, says his mother is the source of most of his witticisms. "Mother says them in earnest, and I repeat them as a joke," says the character comedian, while whenever Arthur Shaw tells a good one, he says: "That's more Mary stuff."

Hazzard's latest quotable line was his resigned remark after hearing that another of his stage friends had gone the way of liberty through the door of the divorce courts, "Sooner or later they all come up for air."

Again American laughter may resound at the across-the-seas critics.

The dissectors of stage values have discovered a wondrously winsome "American" comedienne. Says the London *Times:* "After five minutes of Renee Kelly you know that she can carry off anything with her pretty, pouting lips, her unflagging spirits, her wheedling ways, her swift, fawnlike movements, her all-conquering American fun."

The *Express* entertains this opinion: "Renee Kelly, the daintiest little American lady imaginable, with the prettiest accent, looked a dream in Alexander gowns, and acted with real intelligence and a complete sense of character."

Lloyd's Weekly opined: "It was Renee Kelly who had the stage, and with it the hearts of every one in front. No American actress making her London debut was ever accorded so genuine an ovation."

Which is all very delightful, and we congratulate Miss Kelly who was the ingenue with the Drama Players last season. But the owls who blink at the stage from their perch of learning and acute observation knew not that Miss Kelly is an English girl, born on their own tight little island.

She had crossed the pond for a quiet holiday at home, and to bestow maternal caresses on her baby Jean, when she was whirled into rehearsals and awoke to find herself in the headlines. Sir Charles Wyndham had asked her to read the part of Ann, and, after the reading, hurried with nearly American haste, the inseparable youthful pair, Mr. and Mrs. A. Hilton Allen, to his office in the Criterion Theatre to sign the joint contract upon which the young husband and wife always insist.

In the title-role of the play, Ann, Miss Kelly plays a pert but winsome American newspaper writer.

Mrs. Virginia Harned Sothern, hoeing in her own garden at seven o'clock in the morning, is one of the pleasant sights seen by belated automotorists along the Old Post Road near Harrison, N. Y.

This, clipped from *The Coming Nation*, shows which way the infant prodigy that Erroll Dunbar harbors in his house is inclined:

THE STRAWBERRY MAN.

(BY ERROLL DUNBAR, JR., AGE 5½ YEARS.)

(His very first poem, written especially for the Children's page.)

The strawberry man comes walking down the street,
With strawberries juicy and red to eat!

David Warfield, while not seeking to sit before the mental camera of the interviewer, does not flee it as from a plague, and for this passiveness under an ordeal he gives a reason that is the essence of philosophy:

"It's like medicine when you have the croup, or quarterly examinations when you're in school, my boy," he said to a Lamb who was writhing profanely at the prospect of a soul searching. "Can you tell the names of all the Presidents in their order? No, I thought you couldn't. Neither can I. That's why an interview with some one who knows how is good for us. It makes us test ourselves to know what we know."

THE MATINEE GIRL.

PERSONAL

ARTHUR.—Lee Arthur has been retained by A. H. Woods to dramatize Montague Glass's dialect stories about "Potash and Perlmutter." It will be no small task to transplant to the stage the amusingly resourceful gentlemen of the cloak and suit trade, and another playwright is said to have failed in an attempt to do so.

ASKIN.—Harry Askin, accompanied by Frederic Donaghey, arrived from Chicago last week to secure players for Mr. Askin's forthcoming productions in the Windy City.

ANGLIN.—Margaret Anglin, having ended on July 6 her long tour in Green Stockings, has gone to her Adirondack camp to rest until rehearsals are called for her production of Edward Sheldon's newest play, Egypt, to be shown in Chicago in September.

DE RESZKE.—Jean de Reszke has been engaged by Andreas Dippel to return to this country for twenty performances with the Chicago and Philadelphia Opera company next season. He has been teaching vocal music in Paris for some time.

NIELSEN.—Christine Nielsen has been engaged for the prima donna role in Lew Fields's production, Hanky Panky, to open at the Broadway Theatre on Aug. 5. Miss Nielsen was seen in The Wedding Trip at the Broadway last year, and recently in the revival of Patience at the Lyric.

GARDNER.—What some theatrical managers are trying to secure in realism for the stage, the Helen Gardner Picture Players will endeavor to secure for motion pictures. Miss Gardner was formerly leading woman for the Vitagraph company, but she left them to organize this independent enterprise, hoping to strike out on different lines. She announces that in all pictures dealing with historical subjects she will make every effort to secure historical accuracy.

FOY.—Eddie Foy is hailed in the Werba and Luescher office as the $25,000 beauty since his new managers paid that price for him and the Dillingham production of Over the River. Mr. Foy and eight other Foys made the hit of that notable century performance of The Rose Maid last week when the Werba and Luescher stars appeared. Only Papa Foy was expected, but he brought a delegation from the family in a machine from New Rochelle, and everybody was happy to see them.

MONROE.—George W. Monroe arrived in this port on July 17 after a brief European sojourn. He will appear in a new Lew Fields production, The Sundodgers.

EDDIE FOY
Werba and Luescher's "$25,000 Beauty"

WINTER.—William Winter, poet, author, and dean of American dramatic critics, celebrated on July 15, at his home, New Brighton, N. Y., the seventy-sixth anniversary of his birth. Mr. Winter is completing "Wallet of Time," a book upon stage life, which is to be issued in October in two volumes of 250,000 words each.

CARLISLE.—Alexandra Carlisle will have the title-role in Everywoman when Arthur Collins makes the English production on Sept. 12 at Drury Lane.

HENRY W. SAVAGE'S LIBERALITY.

"In recognition of your faithful and satisfactory work during the past year, and with confidence in the continuances of such faithful and satisfactory service, upon the closing of our books July 1, I take pleasure in presenting to you herewith the sum of ——."

Thirty-two copies of this letter, each accompanied by a check, letters and checks signed by Henry W. Savage, were received last week by as many persons comprising the producers, executive and business staffs, and the office force engaged at 108 West Forty-fifth Street. The checks were for amounts ranging from the equal of a week's salary for the recipient, to many times that sum. Aggregated they represent a gift of several thousand dollars. As a result, the faces around the Savage establishment, from the stenographers' to the general manager's, were illumined with grateful smiles.

Instances of this sort are sufficiently rare in the theatrical business to add the virtue of novelty to Mr. Savage's generosity.

"HANKY-PANKY" TO OPEN AUG. 5.

Lew Fields's midsummer production, Hanky-Panky, will appear at the Broadway Theatre on Aug. 5, with Max Rogers leading the cast. With him will be Carter De Haven, Bobby North, Harry Cooper, Hugh Cameron, Myrtle Gilbert, Flora May, Virginia Evans, and Montgomery and Moore. The company will include also fifty chorus girls, who are described somewhat vaguely as "sirenic" beauties.

Hanky-Panky is said to be a typical Lew Fields production, with specialties playing a large part. It was scheduled for the Broadway last Spring after a short tour, but the extension of the Weber and Fields engagement caused a postponement until August. The book is by Edgar Smith, the lyrics by E. Ray Goetz, and the music by A. Baldwin Sloane. The staging has been done by Gus Sohlke.

CHORUS GIRLS KEEPING HOUSE.

Five enterprising, domesticated chorus girls of the Kolb and Dill aggregation, now edifying Los Angeles, decided recently that the restaurants and the landlords were annexing too much of their earnings. Fern Darby led the reform moves, and her associates were Grace Shaw, Ruby Leslie, Fay Parks, and Bessie Collins. With their combined efforts, Miss Darby soon had a list of twenty girls, all paying for apartments and restaurant meals, who agreed that co-operation meant economy. Accordingly a real estate man was consulted, and three adjoining bungalows were rented within easy trolley ride of the Majestic Theatre. And, what is more, a reliable, competent, all-around, warranted cook was especially engaged to wrestle with the catering department.

Such a hit did the scheme make with Clarence Kolb and Max Dill that the recently reunited comedians paid the first month's rent in advance, while Stage Manager Frank Stammers, besides foregoing a rehearsal to allow time for moving, promised to add $25 to the bank deposit of the girl who shall show the largest saving on Aug. 1.

"THE MIRROR'S" THEATRICAL BIRTHDAYS

THE MIRROR invites readers to send in notices of their birthdays. They should reach THE MIRROR two weeks before publication. Include past and present engagements as well as date.

TRULY SHATTUCK

DAVID BELASCO

July 24.

ALICE BELGIA, for several seasons with Charles Dillingham's forces.

FLORENCE BINDLEY, seen lately in vaudeville.

ARTHUR ELLIOTT, who plays season after season under the Frohman banner.

WILLIAM GILLETTE, who during the past season appeared in a revival of his old successes.

CHARLOTTE HUNT, prime favorite in Boston, who married and retired from the stage.

LORD DUNSANY, author of The Gods of the Mountain, produced in London a year ago.

GRACE MERRITT, who won new laurels in The Blue Mouse.

FRANK MOULAN, who appeared with Donald Brian in The Siren.

FRANK WEDEKIND, German author, actor, and lawyer.

VIRGINIA MANN, last season with The Prince Chap, now stock leading woman.

MARIE DE BONNAC, the delightful Parisienne, who is to appear in New York in a musical play.

July 25.

FRANK ANDREWS, seen in support of William Gillette.

DAVID BELASCO, famous producer, who has many new plans for the coming season.

WILLIAM C. DE MILLE, whose strikingly effective play, The Woman, was one of last season's successes.

W. H. GILMORE, lately stage-manager for Maude Adams in Chantecler.

NAT C. GOODWIN, seen in the drama and motion picture production, Oliver Twist.

ANDREW MACK, who revived Tom Moore.

EVA MACDONALD, recently seen in Seven Sisters.

VIRGINIA TRACY, who retired from the stage and is now a writer of stage fiction.

GERTRUDE VANDERBILT, popular musical comedy artist.

THEODORE HENDIX, musical director of The Spring Maid, engaged by H. W. Savage for the new opera, Somewhere Else.

July 26.

MYRA BROOKS, best remembered for her long association with Richard Mansfield's company.

GRACE GOULD, seen in Paid in Full.

HELEN DICKEY, affable postmistress of THE MIRROR.

GUSTAV KADELBURG, German author, some of whose plays were seen here during the past season.

FRANK LISTER, who made his reappearance in London as Napoleon in The Royal Divorce.

JOHN MAY, so long associated with William H. Crane.

INEZ PLUMMER, well known in ingenue parts.

GEORGE BERNARD SHAW, author and platform speaker on social and religious questions.

ALLEN LEIBER, leading man for Summer season of stock at Baker Theatre, Rochester, N. Y.

FRANK TYARS, associated with Sir Henry Irving for more than a quarter of a century, and who accompanied H. B. Irving on his Australian tour.

MORGAN WALLACE, always to be depended upon for intelligent performances, whose play, In Fifty Years, was recently tried in stock.

HARRY WATSON, JR., recalled on Broadway for his association with Ziegfeld's Follies.

WILLIAM HERMAN WEST, popular in light opera circles.

FREDERICK HARRINGTON, playing leads with stock company at Margarita Theatre, Eureka, Cal.

July 27.

MARIE V. FITZGERALD, popular authoress and successful play agent.

GEORGE FOSTER PLATT, distinguished producer and stage director.

TRULY SHATTUCK, who is slowly recovering from a long and serious illness.

HARRIET STANDON, youthful prima donna, now appearing in Chicago in A Modern Eve.

DAVID F. PERKINS, author and actor, featured last season with The Man on the Box, now with Keith Stock, Portland, Me.

JOHN B. MACK, last season Majestic stock, Montgomery, Ala.; next season, leases Majestic Theatre, Montgomery, and proprietor of stock company.

July 28.

MARY ANDERSON DE NAVARRO, who retired when at the zenith of her popularity.

MARGARET BOURKE, identified with many leading stars and a light of no small brilliance.

MARIE LOUD, now playing in The Amazons at the Duke of York's Theatre, London, Eng.

WINIFRED HARE, actress and singer, usually the principal boy in London pantomimes.

KATE PHILLIPS, English actress, who has appeared here many times.

JOHN PARKER, dramatic critic and journalist, compiled and edited "Who's Who in the Theatre."

EUGENE O'ROURKE, who returned to vaudeville not long ago.

STEPHEN PHILLIPS, distinguished poet dramatist.

MABEL STRICKLAND, long associated with William A. Brady's productions.

KATE WINGFIELD, seen here with Elsie Janis.

July 29.

HENRIETTA BAGLEY, than whom there are fewer stock favorites more popular in Pawtucket, R. I.

VIRGINIA CHAUVENET, who appeared with Kyrle Bellew and the Poli Stock companies.

ELISABETH HAWMAN, who has now graduated from the pony ballet.

FLORA HENGLER, of the dainty Hengler Sisters, headliners in vaudeville and a magnet in musical comedies.

NEWTON BOOTH TARKINGTON, author and playwright.

VIDA STOWE, or, rather, Mrs. Walter H. Marshall, as she now prefers to be known.

CHARLES COLLETTE, who presented the sketch, Pyjamas, in London.

July 30.

GEORGES BERR, French actor and dramatic author.

WILLIAM E. BONNEY, occasionally connected with William Fox's stock.

HARRISON GREY FISKE, whose elaborate production of Kismet was one of last season's greatest successes.

INA HAMMER, well known in character roles.

REVIEWS OF THE WEEK

REOPENING OF WINTER GARDEN.

To old New York, thoroughly jaded, according to the best accounts, is offered another riot of color and music, with light, graceful figures flitting through it all.

The first part of the double bill, The Ballet of 1830, although accorded equal space in type, is practically a curtain-raiser, but thoroughly interesting in itself. On the programme it is called a mimo-dramatic ballet in three scenes, scenario by Maurice Voiny and music from French composers adapted by George Bing. The cast is:

Rodolphe ..... Emile Agoust
Marieite ..... Nellie Brown
The Vampire Girl ..... Greville Moore
The Baron ..... E. Zanfretta
The Flower Girl ..... Emil Zajah

Through three scenes—a studio, a restaurant and a garden—they whirl, dancing the old story of a man and two women until the vampire loses at last and slinks away. This setting, less attractive in itself than some of the flowery scenes used by the Russian dancers, still forms a somewhat new background for interesting dancing, and the cast imported from England furnishes that for Bohemia. Emile Agoust deserves credit not only for his own emphatic acting, but for staging the pantomime action and the incidental dances. It was all done with spirit and not a moment dragged in the short interval allotted, so that when the curtain fell some in the audience were sorry that there was not more of this before they were hurried on to The Passing Show of 1912.

Here was the main part of the entertainment, a satirical review of happenings on the stage of life, or in Broadway's own little world, during the past year, with regards here and there to the foolishness of all times. George Bronson Howard and Harold R. Atteridge wrote the story and verse, Louis R. Hirsch set the result to music, and Ned Wayburn put it all in concrete form on the stage. That is, as near concrete form as such a burlesque would approach. All the following plays were called in for amusing bits, or sometimes for whole scenes: Bought and Paid For, Bunty Pulls the Strings, Kismet, The Quaker Girl, The Pirates of Penzance, The Typhoon, A Butterfly on the Wheel, Oliver Twist, Officer 666, and The Return of Peter Grimm.

The Passing Show was divided into two acts, the first in three scenes and the second in four. Briefly, these give an idea of the variety of the bill: A steamship pier, Greeley Square, New York, a harem, the Bought and Paid For house, corridor of a hotel, a roof-garden, and the last converted into a view of the coming city of skyscrapers. The characters changed as rapidly, or at least some of them did. Others, like Carnegie, the Quaker Girl, Jimmy Gilley and Fanny Silly, and Harry Fox himself, wandered in and out through the scenes, perfectly willing to enjoy any and all of them. Such a strenuous citizen as Theodore, however, refused to be confined to any two terms, acts in this case, and he became in succession Kismet, Robert Stafford, he who buys and pays, and Bill Sykes. Charles Ross supplied the energy, lots of it, but Trixie Frigana in equivalent roles came through the scenery also. Shirley Kellogg in songs had plenty of another kind of spontaneity, and she kept the chorus girls moving to keep up to her pace. Incidentally the chorus executed a lively dance number with Clarence Harvey in the "Handy Andy" song. And some extremely neat dancing was done by Adelaide and Hughes, both in the harem scene and on the roof-garden, where they showed how exquisite an ordinary waltz may become when real dancers are on the stage.

It is to be regretted that with all these good qualities a sensual scene was provided in the first act.

ARNOLD DALY'S NEW PLAYS.

Arnold Daly has returned from Europe with a play of the fourteenth century, Lorenzo the Magnificent, by the Italian poet, Sembenelli. Another play, in which Shakespeare is the principal character, is being written for him by two American playwrights, and he will also produce The Deluge, by the Swedish playwright, Henry Berger.

KEITH'S UNION SQUARE "THE REGULAR."

Playlet by J. C. Nugent. Produced by him on July 22.

The Regular ..... J. C. Nugent
Lizzie Collins from Logansport ..... Jule York

Like the Metropole, this clubman stood just between the lobster belt and the Tenderloin, and he discoursed in the fashion of one who has been mixing too much. He wondered, and while he wondered along that dangerous path happened a skittish young person in a check suit and Panama. That ended the resemblance of this clubman to the Metropole and the guardians of the peace. Not having a fixed post, he moved along to see what became of the skittish person, and his search ended in the hotel where they were both stopping. There he learned that the person, although ignorant of alcohol and the turkey trot, wanted to go slumming, and slumming they would have gone had not he tried to demonstrate what the turkey trot was. He learned that the person was a girl, Lizzie by her Logansport name, and she wanted to see the town. Even though a clubman, he hesitated, while she teased until he gave in and made her go off and change her clothes. Still he would have gone if she had not taken so long, but she gave him time to see the picture of the honest bank clerk back home that she was fooling. The clubman changed his mind, the party was off, and the girl heard a lecture that sent her crying.

The playlet is worthy because of the character sketch of the man, regardless of Mr. Nugent's clever acting; but much of the humor is strained, and there is need of trimming, particularly of one questionable line. Otherwise the playlet is a relief from a salacious programme. Nat Wills descended to tell some stories and sing some verses that would not be tolerated outside of a dive, and Rita Gould and Sammy Burns, of Burns and Fulton, were other offenders against decency. Acts were formerly kept clean of such suggestion in B. F. Keith houses. Why not now?

IT WAS KEITH'S BIJOU.

The production of The Mardi Gras Ball, credited in last week's issue to Keith's Theatre, Boston, occurred at Keith's Bijou Dream, in the same city.

The Mirror Next Week

Among the Features of THE MIRROR next week will be the following:

PRISCILLA KNOWLES

Interview with the prominent stock leading woman who established a record by playing leading parts for ninety-six consecutive weeks without missing a performance.

FLORENCE LAWRENCE

Interview with the famous motion picture star whose wonderful popularity has been a sensation of the new amusement.

GEORGE BRONSON HOWARD

Interview with the rising young playwright who is worthily maintaining his distinguished family name.

CHARLTON ANDREWS

Contributes a special article on the subject of *The Literary Drama*.

All the other established features of THE MIRROR will be brighter, better, newsier than ever.

POPULAR PRICE CIRCUIT READY.

Twenty-seven Theatres Are in the Wheel and the "Drawing" Takes Place To-Day—Other Houses to Be Added.

Twenty-seven theatres are now said to be in the popular-priced circuit of theatres recently organized with L. Lawrence Weber at its head. A list of attractions to be sent out and played for ten, twenty, and thirty cent prices has also been prepared, and a drawing will be held to-day to allot them. The "wheel" will begin to operate on Sept. 2, when these attractions commence to circulate, and it is hoped that there will then be thirty houses and thirty attractions. Others will be added from time to time if the circuit is a success. Each man who wishes to become a producing manager will have to secure a franchise similar to those franchises on a burlesque "wheel," and if he does not wish to handle an attraction for his allotted time, the franchise will pass to some other manager. The entire system will be under control of a Board of Censors, who will be responsible for the theatres and the performances. Moses Reis is vice-president of this co-operative booking circuit, F. Ray Comstock is secretary, and Marcus Loew is treasurer.

PHILADELPHIA'S LITTLE THEATRE.

Work has been begun on the erection of a Little Theatre in Delancey near Seventeenth Street, Philadelphia, which is expected to be ready for opening in the Autumn. It will be directed by Mrs. Beulah E. Jay, assisted by Edward G. Jay, Jr., and F. H. Shelton, and will house also the Metropolitan Dramatic School. The theatre will seat only 320 persons, and a professional stock company will be employed to present plays of high order, the policy being modeled upon that of Winthrop Ames's Little Theatre in this city, Gertrude Kingston's Little Theatre, and Lilian McCarthy's Kingsway Theatre, in London. The appointments will be modern in every respect, and the architect, Amos W. Barnes, who designed the Forrest Theatre in Philadelphia, has prepared plans of much grace and dignity.

COBURN PLAYERS NEXT WEEK.

The Coburn Players will begin their annual series of open air performances at Columbia University next Monday evening, July 29, continuing throughout the week, with a matinee on Saturday. The plays are given in connection with the department of English in the Summer session, and will be produced on the One Hundred and Twentieth Street side of the campus, between Broadway and Amsterdam Avenue, on what is known as the Green.

The repertoire will be: Monday, The Taming of the Shrew; Tuesday, Twelfth Night; Wednesday, Electra; Thursday, The Canterbury Pilgrims; Friday, Macbeth; Saturday matinee, As You Like It; Saturday evening, The Merchant of Venice.

ENGAGEMENTS FOR LIEBLER AND CO.

What is believed to be a record number of theatrical engagements for one day was counted on Saturday by Hugh Ford, stage director for Liebler and Company. He put eighty-seven persons under contract. Most of them had been practically determined in advance and only the formalities remained. The most important of the engagements was that of Dorothy Donnelly for The Garden of Allah, secured by cable after a conference between Miss Donnelly and George C. Tyler, now in London. Lawson Butt, an English actor, and Arthur Forrest were also engaged for this spectacle.

PERCY WILLIAMS IN LEGITIMATE?

It is reported along Broadway that Percy G. Williams, who recently sold his vaudeville interests to B. F. Keith for $5,000,000, is about to become a producing manager on the legitimate stage, by purchasing the business of an established theatrical firm.

REFLECTIONS

Three attractions managed by A. H. Woods will move along the Pacific Coast this season in succession. Julian Eltinge will be followed by Dustin Farnum and Phyllis Partington. According to bookings at present, The Fascinating Widow will play three weeks at the Columbia Theatre, San Francisco; The Littlest Rebel will play the next two, and Gypsy Love will follow immediately for two more. This will give Mr. Woods seven continuous weeks in San Francisco.

The Eltinge Forty-second Street Theatre will be lighted for the first time this (Wednesday) evening, when Julian Eltinge will have a dress rehearsal of The Fascinating Widow. Friends of the star and A. H. Woods have been invited.

Orville Harrold, the American tenor, who has been so successful in opera in London, has returned to this country for a visit.

Militant suffragettes set fire to the Dublin Theatre on July 18 during a performance, because the British Prime Minister was to speak there on the following day. The flames were promptly extinguished and a panic averted. One incendiary was locked up.

Mr. and Mrs. William Faversham (Julie Opp) spent last week in Venice, where they attended an auction sale of the furnishings in a magnificent palace, which was formerly a Doge's home. The actor-manager bid for several splendid specimens of the sixteenth century, notably some chairs that will be in evidence in the Senate Chamber scene of Julius Cæsar in the Fall.

Frank Stammers has written a new musical comedy for Kolb and Dill to follow Dream City. The new contribution is as yet unnamed, but the author avers that he will choose a title before rehearsals are completed. Which would seem to be advisable.

The betrothal is announced of Mary Corse, late of The Little Damozel, and Alfred Zimmern, instructor in the Pretorius School of London. Miss Corse is a Chicago girl, and Mr. Zimmern is now stopping in Milan, Italy, but it is expected that the wedding will occur within a month.

The Volpe Symphony Orchestra began on July 15 a series of Summer night concerts on the roof of the Hotel Astor, in this city. Two soloists appear each evening, and, in case of rain, the programme will be given in the hotel ballroom.

A two-hundred-page book, binding and all the original work of members of the Friars, the Royal Arcanum, the Hungry Club, the Society of American Magicians, the Masonic Veterans' Association, the Maine Society, New York Furniture Exchange, and Howard Lodge, No. 35, F. and M. was presented to J. W. Sargent at a dinner honoring his sixtieth birthday in this city on July 14. Mr. Sargent belongs to each of these societies.

Oscar Hammerstein, still in London, claims that three millionaire Americans are ready to advance the necessary funds for him to have and to hold a new grand opera house in New York should he elect to return to these shores.

Judgment for $2,500 was entered against Theodore Kosloff, in this city, on July 15 in the suit of Vlasta Novotny, a Bohemian girl, whom Kosloff brought here to dance under a two years' contract and whom he discharged after two months.

Rehearsals for The Million began on Monday, with Taylor Holmes and other important members of the original company. The second season will open at Springfield, Mass., Aug. 15.

The opening date for The Merry Countess has now been changed to Aug. 15 at the Casino. Maurice Farkoa and other members of the London company will sail late this week to begin rehearsals with Jose Collins and the remainder of the cast, who have been recruited in this country.

Werba and Luescher have secured a musical play, Mr. Popple, by Paul Rubens, in which they will star Lionel Walsh about December. Until then he will remain with Alice Lloyd in Little Miss Fix-It. He sailed for England last week.

Bernard Granville, of A Winsome Widow, and Charles Miller, an architect, engaged in a fist fight in Sixth Avenue on July 16. The architect resented being hit by the actor's motor car and the actor disapproved of certain remarks made by the architect. They were fined ten dollars each in court.

ADELAIDE
Dancer at the Winter Garden

The new musical comedy by Channing Pollock and Rennold Wolf, in which Clifton Crawford will make his stellar debut under management of Henry B. Harris, Inc., has been christened My Best Girl. Eighty chorus girls are rehearsing already, and the opening will be at the Park Theatre in September.

Frank Tannehill returned from Europe last week.

Walter F. Scott, stage manager for Otis Skinner for five years, under Charles Frohman's management, has concluded a successful twenty-two weeks' engagement with the Colonial Stock company, Ottawa, and has returned to New York to arrange for next season.

George Marion returned from London last week, bringing along the English production of Tantalizing Tommy, which A. H. Woods will present in Chicago on Aug. 30.

Mlle. Dazie, Nanette Comstock, Jessie Busley, and Kathleen Neaves arrived from Europe on July 17.

Ethel Conrad, one of the so-called "shooting show girls," who has sued W. E. D. Stokes for $50,000 for false imprisonment and malicious persecution, was found in an uptown lot one day last week, saying that she had been drugged and thrown there. Singularly enough, a press agent with photographs, etc., was on the scene when the reporters arrived.

Lottie Collins, a daughter of the singer of the same name who waxed famous through the song "Tu-ra-ra-boom-de-ay," arrived in San Francisco on July 12 from Australia, where she had appeared successfully.

Jules Aronson, a Philadelphia booking agent, sued Carter De Haven last week for $500 damages, alleging that he had been knocked down by the defendant's automobile in the Quaker City on July 18.

The Typhoon will be presented by Laurence Irving and Mabel Hackney on their Autumn tour in England. Other plays carried will be The Lily, The Unwritten Law, Hamlet, and Mr. Irving's new version of The Barber of Figaro.

Al. H. Wilson, under management of Sidney R. Ellis, will open at Ford's Grand Opera House, Baltimore, Sept. 2, in a comedy, It Happened in Potsdam, by Cyril Reed. Mr. Wilson has composed a number of new songs. Rehearsals commence in New York Aug. 12.

Mrs. Charles M. Lanning, wife of Manager Lanning, of the Auditorium Theatre, Burlington, N. J., who was seriously burned by an explosion of gasoline recently, has been able to motor to Spring Lake, N. J., where she will spend several weeks recuperating.

George Bernard Shaw's comedy, Fanny's First Play, now successful in London, will be shown in New York by the Shuberts in the Autumn with the original English cast.

Prof. Max Reinhardt will come to New York in August to stage his production of Salome at the Victoria Theatre and Hammerstein's Roof Garden. He has stipulated that a new stage floor must be laid at an angle of twenty degrees.

Michael Faraday will produce The Girl in the Taxi in London on Sept. 7. The English version is written by Frederick Fenn and Arthur Wimperis.

Lewis Waller will sail for New York on Aug. 13 with four modern plays. He intends to produce all of them, with Romeo and Juliet and Henry V., in this country.

The Lingual Club has been formed in London to produce plays in six different languages. The last act of A Doll's House will be given in England for the first time in Norwegian.

The title of the farce which Cohan and Harris will try out in Atlantic City next week has been changed from The Thief to Stop Thief! Edward J. Maguire and Daniel S. Gallon have been added to the cast.

A company is being assembled in Chicago to present an operatic version of Uncle Tom's Cabin, with music by Arthur Pryor.

John McDermott took the place of Frank Tinney in A Winsome Widow for several nights last week, while Mr. Tinney enjoyed a vacation.

The Merry-Go-Rounders closed its Summer run at the Columbia Theatre, this city, last Saturday. The regular season at this house will open early in August.

Paul Armstrong will have other financial responsibilities than plays this Fall, for he is going to send his Bedouin horses around to various fairs for display. He is too busy himself writing plays to figure out the details, but the New York office of the Paul Armstrong Company has correspondence from every State and county fair in the East. When a competent man has been secured to take care of them, Mr. Armstrong will send twelve horses around the circuit of the best fairs.

Will R. Molitor, who has been in charge of Ready Money, at the Cort Theatre, Chicago, will return to the employ of John Cort for the coming season.

ON THE ROAD TO BROADWAY

INTERVIEW WITH EDA VON LUKE

SOME ONE has remarked that the discovery of an actress is as problematical as the discovery of a mine; either is expensive to exploit, and the vein of gold is apt to be more obvious than deep. None the less, the miner goes into ecstasies over the latest discovery that is to make his fortune, and the theatrical manager glories confidently in his latest "find," unperturbed by thoughts of the lost "finds" of yesterday. This delightful spirit of optimism leaves him perpetually open to conviction, equally it leads to the curtailment of Summer vacations to permit of a hopeful quest for genius smothered in stock. During the past few months David Belasco has been scouring the East in search of stock players suited to his productions; other managers, more quietly, have been doing the same thing, and a little later in the season results should be evident.

Reports of valuable additions to the ranks of Broadway players have the habit of dying soon after their birth; they arouse as much skepticism as interest—that is, until they become persistent—until a repetition of the same story suggests that, perhaps, there is some thing in it after all. When a dozen or more people say, "I tell you so," there is a fair chance that several hundred people will say, "I told you so" later on, and glory in their perspicacity.

Now, this Summer the steps of theatrical wiseacres—Belasco's among them—have turned to Harlem, to the West End Theatre, and it seems that Eda Von Luke, until last week leading woman of the Corse Payton Stock company, is to be hailed as "a find" of the season. Following the call of rumor that hinted at an important Broadway engagement in the Fall, a representative of THE MIRROR was among those to see Miss Von Luke act in several successive weeks—not Three Weeks—and unmistakably she was sufficiently interesting to justify comment. Her success on Broadway being conceivable, she was interviewed, and again—more surprisingly this time—there was no disillusionment.

Her dressing room was entirely businesslike, save for a tea-set, a strange looking rag doll

EDA VON LUKE

Stock Leading Woman Who Will Be Seen on Broadway the Coming Season

perched on the bureau, and two fluffy-haired dogs peering from beneath the dressing table. The rag doll, she explained, was a relic of childhood, and the dogs treasured acquisitions of age—a safe guess at the age might be twenty-six, no more, possibly less. She is extremely pretty, with blonde hair and blue eyes, the only suggestions of German descent except her name.

In giving a brief account of herself, Miss Von Luke said that she was born in Germany, came to this country as a child, passed her girlhood with her family in St. Cloud, Minn., made her first stage appearance in stock in Minneapolis six years ago, and has been playing almost uninterrupted stock engagements in the West ever since, notably in Detroit and Chicago, where she opened the new Imperial Theatre last Christmas. For the past three years she has been engaged for leads, and now believes, apparently with justification, that she should be relieved of the grind of stock work. Miss Von Luke said definitely that she had been promised an important part in a new play to be staged on Broadway in the Fall.

Having announced these not unusual biographical facts, the way was cleared for an interesting glimpse of character. The conversation had gradually shifted to the training and natural gifts needed for a stage success, Miss Von Luke, with an engaging enthusiasm that bespoke conviction, doing most of the talking.

"I know from my own experience that a girl of presentable appearance, who knows how to dress her hair and wear clothes, can get a small part in stock in some of the smaller cities," she said, "and that is the way to begin. It is the way I began, but first I took vocal lessons to develop my voice. So many women have thin, squeaky voices, and nothing is more fatal. In addition to a pleasing presence and an adequate voice, a woman to get anywhere must have a cultivated intelligence."

Then Miss Von Luke voiced with apparent sincerity this rather startling suggestion, "Honestly, I think every applicant for a part should be obliged to pass a mental examination, just like a policeman, or a postman. I have been in companies with actors who actually did not know the meaning of the lines they were reading, and these very people are the ones most apt to complain about not having an opportunity. It's a shame." Miss Von Luke stopped to gaze thoughtfully at the two little heads turned toward her from under the dressing table. "Do you know that since com-

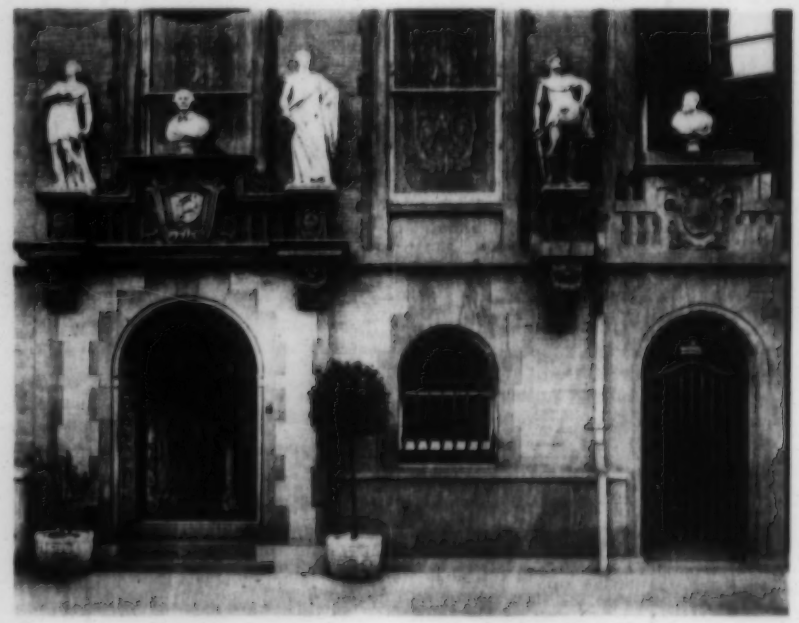
(*Continued on page 22.*)

AMELIA BINGHAM'S TOWN HOUSE

WHEN the sightseeing automobiles convey their thousands of passengers along New York's justly celebrated and exceedingly aristocratic Riverside Drive these days, one of the show places pointed out by the megaphone orators, who "personally conduct" the bewildered tourists, is the beautiful, highly ornamental residence of Amelia Bingham, one of the most palatial houses in the city.

Erected upon one of the choicest sites to be found anywhere in the famous thoroughfare, the mansion commands a fascinating panorama—a charming view of beautiful Riverside Park, with its picturesque ways and byways, its floral bowers, its tree-shaded vistas, and its imposing monuments. Beyond is seen the majestic sweep of the historic Hudson River with its anchorage for battleships and its myriad flag-bedecked craft for commerce or pleasure. As a background to this enchanting scene, the noble Palisades—famed alike in the pages of history and romance—stretch away to meet the Catskill Mountains at the north.

While not among the largest in that most select neighborhood, Miss Bingham's residence, 103 Riverside Drive, possesses associations and treasures memories such as probably no other place along the picturesque Drive can boast. It was formerly the home of a personage no less than the late Joseph Jefferson, the dearly beloved actor who endeared himself to the hearts of all American playgoers, and whose place on our stage must remain perhaps ever unfilled.



RESIDENCE OF AMELIA BINGHAM

Formerly Home of the Late Joseph Jefferson, Riverside Drive, New York City

The accompanying illustration presents a view of the exterior of the residence, and the attention is at once arrested by the four impressive statues which surmount the façade. These magnificent specimens of the sculptor's art were purchased by Lloyd Bingham from the celebrated collection of the late Clyde Fitch. The statues represent, respectively, "Dramatic Art," "Success," "Victory," and "Mars." In the centre of the group is seen a bust of William Shakespeare.

TO VISIT NEARBY TOWNS

Cathrine Countiss, who is playing a Summer season at the Heilig Theatre, Portland, Ore., has announced her intention of giving up the theatre for half a week in August in favor of the Louisiana Lou company now touring on the Coast. Miss Countiss will make use of the time by taking her stock company to neighboring towns.

INFLUENCE OF MODERN BURLESQUE ON THE THEATRICAL SEASON

By ROBERT GRAU

IT is worthy of note, particularly in view of the conditions which prevail in theatredom at this period, that the gentlemen who direct the destiny of modern burlesque have not only prospered, but it is a truth that besides immeasurably raising the level of their artistic ouptut, they have set the pace for system and rectitude in their operations, while the discipline existing in what are known as the burlesque "wheels," is now finding emulation in the distinctly theatrical field, in that the forthcoming season is to witness at least one vast chain of playhouses conducted on the same lines that has so thoroughly revolutionized the amusement field.

It does not seem so long ago that burlesque stood in this country for all that was indecent and inferior. Burlesque history is replete with police raids, and surely those who can recall the vogue of the "can can" need not be told of the low calibre of the stage presentations in burlesque theatres up to the advent of the two worthy organizations of business men who now have endowed the burlesque field by business methods far superior to those prevailing in any branch of the field of public entertaining.

Progress alone could not account for the rejuvenation of burlesque; the transformation goes far deeper. Men like James L. Kennan, Charles Waldron, Samuel Scribner, Jules Hurtig, J. Jay Butler, J. Herbert Mack, and Gus Hill represent the true type of American showman. They have come to their present state in the amusement field through a survival of vicissitudes, such as few men in the show world have been called upon to endure. They have had to fight for everything they sought to achieve, and at all times their careers have been characterized by integrity, while they have been uncompromisable on the most basic of their aims—that of purifying their stage performances.

These men and their colleagues proceed entirely differently in their routine from the method in vogue in the big syndicates of theatredom. The bitterness of feeling, the serious competition and the effort to get ahead of each other may exist, but woe to him who permits piracy, or who suffers his brother managers to become identified with any retrograde movement. The penalty is such that the evildoer loses his franchise, and this means ostracism in the full meaning of the term.

So successful and potent have the burlesque managers become as a result of their twentieth century business procedure that the season of 1912-1913 finds some of these gentlemen affiliated with the leading figures of the two theatrical syndicates in a chain of theatres conducted on precisely the same lines, and the demand for stock in this new organization has been greater than the supply. The writer is not given to prophecy, but he is by no means alone in the belief that prosperity will reign in this new venture which has been timed at a period when the production of plays and operas is attended with greater risk than at any time in the last thirty years.

GUS HILL

Prominent Among Managers in the Eastern Burlesque "Wheel," Also Associated with the New Theatrical "Wheel" System, the Popular Price Circuit

The season of 1912-1913 will be a noteworthy one, in that the leading theatrical managers who wege wont to decry the motion picture industry are nearly all interested heavily in what are called special releases, and it is a fair statement to proclaim that one-third of the nation's playhouses will revert to the silent drama, while a score of new and palatial theatres will be dedicated solely to its use.

The Metropolitan Opera House, New York's home of grand opera, will be the scene of Al. H. Woods's film production of Max Rembrandt's The Miracle. The Shuberts will exploit the Cinoplasticon, a device notable for the total absence of flicker, and for the exposition of the players' figures in full contour. John Cort will present Frisbie's speaking pictures in the two hundred or more theatres under his control. William A. Brady, already interested extensively in the silent drama, has gone abroad to secure the film reproducing the Olympian Games.

David Belasco and David Warfield have large moving picture interests, and are adding to them at this time. Nathaniel C. Goodwin and Blanche Walsh are emulating Bernhardt and Réjane in capitulating to the camera man, and Madame Nazimova is to follow in their footsteps.

And now comes what may be the greatest menace to the realm of Thespis, for at least two of our greatest inventors have announced that all the problems for the perfect synchronization of the cinematograph and the phonograph have been solved, and already in Europe the chronophone (the Gaumont invention) is a sensational success, in that Verdi's grand opera, Il Trovatore, is to be heard with the world's greatest singers in the cast with sound action and color reproduced concretely —a veritable conquest of music and the drama. In the Fall the Edison speaking pictures will make their advent, thus fulfilling the prophecy of the wizard of Menlo Park to the effect that the workingman would lay down his dime at the box-office of the modern picture theatre and witness plays and operas quite as perfectly as in the best of playhouses on Broadway.

Can any one wonder, therefore, that the theatrical managers who are not converts of the silent drama are at last cognizant of the tremendous encroachment on their realm, and are meeting the issue by emulation of the policy of the burlesque managers?

It is for these reasons that the writer feels constrained to predict a prolonged period of prosperity for the new enterprise originally launched by Laurence Weber, one of the leading factors in the uplift of burlesque and one of many who have amassed fortune as a result.

RAYMOND BELIEVES IN WORLD TOURS

On Way Home from a Six-Year Trip, He Predicts a Circuit Around the World

The prediction that the Around the World Circuit will be possible within two years is made by "the great Raymond" of magic fame. He is still on his way home, playing now in Honolulu, but his personal representative, W. W. Saunders, has come on ahead with accounts of wonderful success in the Orient, Europe, South Africa, and South America. Mr. Raymond has been on a tour around the world since October, 1906, when he sailed for Havana. He is confident that tours of American companies around the world will soon be more than a possibility.

On this present trip he admits that he has taken some big chances financially, with long jumps and enormous expense for transportation, but under these conditions he has made it pay with a company of twelve people. The last stage has been especially profitable since he entered India last Fall, and worked up through that country, China, Japan, and the Philippines. It is in this part of the circuit that Mr. Raymond predicts that conditions will change to permit of regular bookings for American companies.

Maurice E. Bandmann, a son of the late Daniel Bandmann, an American actor, but himself a British subject, is the man who is expected to provide the theatres. He has already houses in Cairo, Bombay, and Calcutta, his Empire Theatre in the last city being the most complete building for amusement purposes between Europe and the Imperial Theatre in Tokio. Mr. Bandmann is now making negotiations by which he will have theatres of his own, or leased houses, in most of the important cities of the East, within two years. It was the lack of these that Henry W. Savage remarked on his recent trip around the world. Unfortunately most of the capital in Oriental cities is either English or German, so that there is no possibility of Americans controlling the bookings, but Mr. Raymond says that he has found no fault with the treatment accorded by Mr. Bandmann.

He believes with Mr. Savage that in a chain of cities from Bombay to Tokio there are enough Americans and Englishmen, an average of 10,000 to the city, with educated natives hungry for amusement, to make a tour pay. Mr. Raymond disagrees with the statement recently made, that audiences in the Orient care only for light musical plays and farces. He, for one, has found large audiences for a magic entertainment, and he thinks that other magicians could make money on the trip. Mr. Bandmann sends four companies of his own through the Orient, one of them presenting Shakespearean repertoire, and making money. A Bombay company also finds that Shakespeare draws crowds in India. But Mr. Raymond admits that the Bandmann Opera company is more successful financially than any other organization in the territory, and the magician says that after all he thinks that music and magic have the greatest attraction in the Orient.

Mr. Raymond on his trip received decorations from nine monarchs, including the King of Spain, and had many enjoyable experiences. He looked over all the tricks of the native magicians, but found none that he thought suitable for his own programmes. He will be back in America next month to open at the Cort Theatre, San Francisco, on Aug. 11, playing the Cort time through next season as far East as Chicago. Mr. Saunders was in New York last week, but went on to the Coast, to prepare for Mr. Raymond's appearance there.

THE NEW YORK
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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified advertisements will be furnished on request.

The Editor's Letter Box

Communications to the editor should always be signed with the name, initials or *nom de plume* intended for publication. In all cases, however, the correct names and addresses of the writers should accompany the letters for the private information of the editor. Write on one side of the paper, use a typewriter if possible, and be brief. In asking questions, do not expect a reply by mail. Look for it on this page.

A. B., Reading, Pa.—The Mind the Paint Girl will be produced in America by Charles Frohman, but who will be the stage director we are not able to say. It may be Herbert Gresham. Mr. Frohman's address is Empire Theatre Building, New York city.

K. De L., Tacoma, Wash.—Emma Bunting is very much alive. If you consult your Mirror under the head of Stock Companies you will see that the Emma Bunting company is playing stock at the Lyric Theatre, Memphis, Tenn.

R. A. L., White Plains, N. Y.—The name of Doris Keane does not appear in the cast of the New York production of The Dairy Maids, although she may have been engaged later.

C. McC., Chicago, Ill.—We have no address of Mr. and Mrs. Samuel Wheeler and have not heard of either of them being injured in a railroad wreck. If you wish to communicate with them address a letter care of THE MIRROR and it will be advertised in our letter list and will be sure to reach them if they are alive.

H. F., Montreal, Can.—Herbert Beerbohm Tree's American debut was at Abbey's (now Knickerbocker) Theatre, New York city, Feb. 4, 1895. We have no back numbers of THE MIRROR of the corresponding date, nor of the issue in 1893 containing an account of the death of Edwin Booth, nor of the issue in October, 1905, relating to the death of Sir Henry Irving. You might, however, secure these back numbers by advertising in THE MIRROR for them.

Prince Chap, New York city.—Yes, the Helen Pullman who was in the cast of the original Prince Chap as the five-year-old Claudia is the same Helen Pullman who appeared recently in The Father.

B. C., Charlotte, Mich.—There are no States which have statutes protecting copyrighted plays. The copyrighting of plays and other works of art and literature is a Federal function under the Constitution and the protection of such copyrights is secured through Federal courts. There are, however, at least fourteen States that have passed laws punishing piracy of plays. Under the common law every author is entitled to the fruits of his brain, regardless of the formality of a copyright. Through the efforts of the American Dramatists' Club, a few years ago, a number of States were induced to pass uniform statutes on this subject, fixing a penalty for piracy as a theft. These States were New Hampshire, New York, Louisiana, Oregon, Pennsylvania, Ohio, New Jersey, Massachusetts, Minnesota, California, Wisconsin, Connecticut, Michigan and Illinois. By consulting the statutes of these States you will find provisions practically in all of them.

J. M., Newark, N. J.—The Masqueraders was produced at the Empire Theatre Dec. 3, 1894, with the following cast: David Remon, Henry Miller; Sir Brice Skene, William Faversham; Montagu Lushington, J. E. Dodson; Eddie Remon, Joseph Humphreys; Lord Crandover, Guido Marburg; Hon. Percy Blanchflower, Robert Edeson; Sir Winchmore Willis, M.D., W. H. Crompton; George Copeland, R. Weed; Fancourt Jameson Lee Finney; Carter, Charles Crosby; Randall, J. B. Hollis; Rodney, Edgar Norton; Shariand, J. P. Sorentz; Jimmy Stokes, William Thompson; Brinkler, E. Y. Backus; Thomson, James Whitman; Servant, Harry Damon; Duicie Larondie, Viola Allen; Helen Larondie, Alice Fischer; Charley Wishanger, Elsie De Wolfe; Lady Clarice Reindean, Ida Conquest; Lady Crandover, Genevieve Reynolds.

EDWIN BRANDT'S REAL "FOOL'S GOLD."

When Edwin Brandt concluded his long engagement in The Garden of Allah he went into vaudeville, continuing his success in his own playlet, Fool's Gold. This title is the term applied to a certain mineral formation properly known as pyrites, which looks for all the world like gold ore but is practically valueless, and many a hopeful prospector has been deceived by the resemblance, to his vast disappointment.

In Trenton Mr. Brandt received a call from Professor Ernest Volk, an eminent archæologist whose collection is in the Museum of Natural History in this city. The professor had seen Mr. Brandt's dramatic sketch and was so impressed that he introduced himself to present to the actor-author a specimen of real pyrites which had been sent to him by another scientist and had been forwarded to Professor J. B. Woodworth, curator of geology and geography at Harvard University, for analysis. With the specimen Mr. Brandt received Professor Woodworth's letter to Professor Volk, which reads thus:

"The sample of rock is a close-grained plagioclase feldspar augite rock, probably diabase, carrying a vein of some geolite mineral, possibly Thomsonite, in which is embedded the copper pyrite or chalcopyrite—one of the forms of 'fool's gold' which sometimes carries gold, but in all likelihood there is no warrant for putting any value on the material."

PLANS FOR COMING SEASON.

BOSTON, MASS. (*Special*).—We are still in the doldrums, with the new season still a long month ahead. It will be ushered in by May Robson in a new play at the Park on Aug. 15, and by The Million at the Majestic on Aug. 19. Labor Day will see Rose Stahl in Maggie Pepper at the Park. The Quaker Girl at the Colonial, and William Hodge in The Man from Home at the Plymouth. In October the new Cort will open its doors for the first time, with John Philip Sousa's The Glass Blowers. These are the fixtures, as far as determined, for the beginning of the new season.

Interest last week centered on Nance O'Neil's engagement at the Majestic, with the Lindsay Morison company, the opening play of her engagement being The Fires of St. John. The play this week is Magda, with Leah the Forsaken announced for next week.

The Mardi Gras Ball, at the Bijou, is a delightful one-hour operetta in three short acts, somewhat a new type in comic opera. It is surrounded by the usual excellent pictures.

The Durbar in Kinemacolor continues at Tremont Temple, and will probably last all Summer.

Donald Meek, the popular comedian, who is generally thought of first as a member of the John Craig Stock company at the Castle Square, and Anna Cleveland, who lately has been enjoying a varied career as leading lady at the Majestic, and, as an aviatrix, are this week presenting The Edge of the Whirlpool as part of the bill at Keith's. It is a new sketch, by Ed. Payne.

IZARD.

NEW CORPORATIONS IN THIS STATE.

ALBANY (*Special*).—Certificates of incorporation for the following amusement enterprises were filed with the Secretary of State last week:

Universal Film Exchange, of New York, Inc., New York city; capital, $25,000; to engage generally in the motion picture business. Directors: Burton Garrett, George W. Stout, New York city; William F. J. Sigga, Jersey City, N. J.

Sherwood Amusement Company, of New York city; capital, $10,000; real estate and theatrical and amusement business. Directors: William Spellman, Pauline Sherwood, Percy C. Magnus, Brooklyn.

Gunby Brothers, Inc., of New York city; capital, $5,000; to deal in moving picture novelties, films, film announcements, etc. Directors: Bertha M. Gunby, Benjamin H. Moore, 199 Third Avenue, New York city; Charles A. Gunby, 6412 Sixteenth Avenue, Brooklyn.

Emiiro Amusement Company, of New York city; capital, $10,000; to manufacture and exhibit moving picture films. Directors: Emil Rosenbaum, Julia Rosenbaum, Emil Frank, 2172 Third Avenue, New York city.

Thornworth Realty Company, of New York city; capital, $1,000; to conduct theatres and control theatrical, operatic, circuses, burlesque, and vaudeville attractions. Directors: E. J. Campbell, John Lane, 23 Park Row; Charles W. Reeves, 55 Liberty Street, New York city.

The King Theatre Company, New York city; capital, $5,000; vaudeville and motion pictures. Directors: William Grossman, Abraham Belier, Michael Tannebaum, 1040 Broadway, Brooklyn. G. W. HERRICK.

BOSTON'S TOY THEATRE.

BOSTON (*Special*).—The Toy Theatre announces that it is to have a new and larger playhouse, to be ready by the middle of next season. It will be in the West End, in the neighborhood of the present theatre, and will seat 254. During the past year the Toy Theatre, in a house seating only 129, devoted itself wholeheartedly and intelligently to the production of unusual and worthy plays, long and short. The acting and producing were mostly by amateurs, but the results were always interesting and sometimes distinguished, especially in respect to scenic production. Some of the settings were of a high order, judged by any standard. During the year were produced eight plays new to the stage, six new to this country, and eight others. The whole experiment showed the possibilities of amateur productions when undertaken in a serious spirit by people of measurable abilities.

For next season the directors propose fewer one-act plays and more long ones, among them a new comedy by Percy Mackaye; a play from the Spanish, several new native attempts, and two recent English comedies. Experimental theatres are flourishing nowadays, and Boston's Toy Theatre is one of the most interesting.

FORREST IZARD.

WERBA AND LUESCHER PLANS.

With ten companies to go out before the middle of November, Werba and Luescher are evidently not afraid to take a chance in the election season. Four more attractions will follow later. Eddie Foy will open his season in Over the River about the middle of September. Christie MacDonald will make a brief tour in The Spring Maid before she appears in a new opera, and Mizzi Hajos will again head a company in The Spring Maid until another opera is ready for her, some time during the Winter. Gene Luneska is to head the Southern company in The Spring Maid, opening her season on Aug. 12 at Atlantic City. In addition to The Rose Maid company now in the midst of a run at the Globe Theatre, New York, Werba and Luescher will have two other companies in this operetta, one for the South and another for the Pacific Coast. Louis Mann will take a tour in Elevating a Husband. Alice Lloyd will open her season on Labor Day with Little Miss Fix-It, but her managers hope to have a production for her during the Fall. The new stars this season will be Clara Lipman in a play by herself and Samuel Shipman. It Depends on the Woman, and Tom McNaughton and Lionel Walsh in two new comedies.

OUTING OF STAGE CHILDREN.

The stage children had another outing on July 18, with all the pleasures of Long Beach at their command. For luncheon they were guests of Mrs. Taliaferro Abel at the Hotel Abel. Mrs. Abel has had more than a fondness for stage kiddies ever since her own grew up. Private theatricals were given in the afternoon at the Hotel Nassau, with every act on the bill by youngsters who knew what contracts looked like. And in the evening there was a juvenile performance of Patience at a playhouse on the boardwalk for the benefit of those stage children who need assistance. In the cast were Edna Wallace Hopper, Jr., Olive McVine, Margaret Cochrane, Yvonne Ross, Lorna Johnson, Marian Thomas, Dorothy Gerhard, Augusta Guhlman, Ethel Coffman, Katherine Clark, Frances Weiss, Janice Miller, "Boots" McVine, Jesse Spitzer, Gladys Bradley, Edith Lamberty, Helen Millington, Maitland Harris, Mildred Lawrence, Aileen Morrison, Clara Horton, and Frances Ward. Mrs. Abel and Mrs. Anna V. Morrison were in charge.

CHORUS GIRLS HAVE A "BABE" FOR HERO.

"Babe" McDonald, record smashing cop, is now the hero of the hour among the chorus girls. They are out to collect funds for a loving cup for their large friend, erstwhile traffic decoration at Broadway and Forty-third Street, and soon to be back with the team. The girls in The Rose Maid, led by Millie Murray and Helen Atkins, who themselves showed Olympic form at a recent party of The Rose Maid company, demanded that "Babe" be extended a pass to their operetta. Werba and Luescher acceded, not wishing to have a strike of chorus girls, and, to show themselves even more generous, they invited the whole team. A cablegram was sent to Stockholm, and

VIOLET BARNEY

In Her Own Back Yard, and in Sight of a Fishing Stream, Where She Caught 200 Calico Bass.

an answer came back from James E. Sullivan, United States commissioner and high mogul, that the boys would be glad to attend as soon as they returned. Still the girls insist on a special mark of appreciation for "Babe," since he is to be back on his post outside the Werba and Luescher office, and they have been holding up all their friends for contributions. Louis F. Werba and Mark A. Luescher are counted among their friends. And so it is likely to happen, as Frank C. Payne would surmise, that The Rose Maid is going to break into the Associated Press dispatches on Olympic Night some time this week.

VAUDEVILLE NOTES.

Eva Tanguay appeared in a new role last week, when she was featured at the Essex Market Court. Her chauffeur, Harry Hepner by name, had been arrested for refusing to obey the orders of a traffic policeman, and Miss Tanguay was on hand to pay his $3 fine.

Anna Cleveland has foresworn aviation as too risky, and returns to the stage with Donald Meek this week at Keith's Theatre, Boston, in a new playlet, The Edge of the Whirlpool, by Ed Payne. Miss Cleveland says that "the air is unreliable, and the woman of to-day should stay on the ground floor."

Jesse L. Lasky will produce at the Colonial Theatre, this city, on Sept. 23, a new operetta, In the Barracks, by Cecil B. De Mille, William Le Barron, and Robert Hood Bowers, with Fritz Sturmfels in the lead.

Since the completion of last season's tour on June 8, Pouchot's Flying Ballet has been actively rehearsed by its chief mechanician, Andrew Baumler. The ballet opens the coming season at Atlantic City Aug. 12.

Mayme Remington was severely injured recently while alighting from a street car and has been confined to her home in this city since, canceling her vaudeville bookings for the present. Frankie Bailey has been nursing her to recovery.

Ruth Chatterton, who scored in The Rainbow with Henry Miller, is going to take a flier in vaudeville in a playlet under direction of Mr. Miller.

The Moore Trio is in the South, playing the Carolinas, Georgia, Florida, Alabama, Tennessee, and Mississippi, under direction of Sam Massell, of Atlanta, being booked solid till September.

Harry Houdini has contracted to return to Hammerstein's Roof Garden for the next five Summer seasons. After his present engagement he will tour around the world.

CURRENT AMUSEMENTS.

Week ending July 27.

COLUMBIA—Closed July 20.
COMEDY—Bunty Pulls the Strings—42d week—371 to 379 times.
FOX'S—Academy Stock co., Closed July 20.
GLOBE—The Rose Maid—14th week—107 to 114 times.
HAMMERSTEIN'S ROOF—Vaudeville.
KEITH'S UNION SQUARE—Vaudeville.
METROPOLIS—Closed.
PLAYHOUSE—Bought and Paid For—44th week—374 to 381 times.
PROCTOR'S FIFTH AVENUE—Vaudeville.
PROSPECT—Stock co. in The Woman in the Case—10 times.
VICTORIA—Vaudeville—Matinees.
WEST END*—Corse Payton Stock co. in The Easiest Way—12 times.
WINTER GARDEN—The Passing Show of 1912—1st week.
ZIEGFELD MOULIN ROUGE—A Winsome Widow—16th week—118 to 125 times.

* The Road to Mandalay withdrawn last week after two performances. Paid in Full being substituted—ten times.

CRISIS IN MUSICIANS' STRIKE

Association Managers Bar the Unions—Shuberts Agree to the Union Terms—Charles Frohman's Views—He Thinks Absence of Music a Good Thing.

The strike of the musicians in New York theatres reached an acute stage last week, as stated briefly in last week's MIRROR, when the Association of Theatre Managers of Greater New York announced that in fifty-two theatres in New York and Brooklyn controlled by its members there would be no union musicians during the coming season. The decision affects every first-class theatre in the city except those controlled by the Shuberts, who are not members of the association. J. J. Shubert, representing the Shubert theatrical interests in the United States, made an agreement with the union whereby the Shuberts will pay the new union wage scale in New York and other cities and salaries of not less than $40 a week to musicians and $60 a week to conductors on tour. The agreement is for one year.

This development has drawn the lines sharply in New York city. Members of the managers' association declare they will engage their musicians individually by contract, irrespective of affiliations. Contracts for five years will be made at the scale of wages which prevailed before the strike on July 1, allowing musicians a salary of $24 a week instead of the $30 requested, with no mention of arrangements for road companies. Eleven theatres will be conducted without orchestras: the Empire, Garrick, Criterion, Lyceum, Harris, Hudson, Fulton, Gaiety, Liberty, Wallack's, and the new Eltinge Forty-second Street. The theatres that will be conducted with non-union orchestras are the New Amsterdam, Moulin Rouge, Knickerbocker, George M. Cohan's, Astor, Grand Opera House, Globe, Hammerstein's Victoria, Broadway and Montauk, Union Square, Harlem Opera House, Colonial, Alhambra, Bronx, Orpheum, Bushwick, Greenpoint, Crescent, Gotham, Fifth Avenue, Fifty-eighth Street, Twenty-third Street, One Hundred and Twenty-fifth Street, the American, the Lincoln Square, the Greeley Square, Delancey Street, Grand Street, Seventh Avenue, National, Herald Square, Circle, Bijou, Loew's Shubert, Columbia, Royal, Liberty, and Jones (in Brooklyn).

The theatres which will have union orchestras are the Hippodrome, Daly's, Casino, Weber and Fields's new Forty-fourth Street theatre, Winter Garden, Comedy, Maxine Elliott, Lyric, Broadway, Illington, Cort, Playhouse, Thirty-ninth Street, William A. Brady's new Forty-eighth Street theatre, the new Winthrop Ames theatre, and the new Shubert theatre being built in Forty-fourth Street, the Little Princess, West End, and the Shubert and Majestic in Brooklyn.

This means also that the Shubert theatres in Boston, Philadelphia, Chicago and St. Louis will have only union orchestras, and, according to the figures of J. J. Shubert, eighty other theatres from Boston to Portland, Ore., and Atlanta to San Francisco. Mr. Shubert said that the agreement was preferable to any trouble in staging musical productions. The Winter Garden opened on Monday evening with a full union orchestra. The Rose Maid continues its long run at the Globe Theatre with a new orchestra of non-union musicians. A Winsome Widow, after traveling along with only a piano player, had an orchestra of sixteen non-union men on Monday evening.

President Kerngood, of the local union, said that the Theatrical Protective Union, which is composed of stage hands, has not been asked to co-operate with the musicians. He said that question would be taken up later. President Joseph Weber, of the National Federation of Musicians of America, said that a general strike would be ordered about Aug. 10, after the regular season had begun.

Charles Frohman consented to an interview on the subject after he had attended a performance without orchestral accompaniment on Saturday. He said that he believed the strike had been a blessing in showing how players and audience could be brought closer together and authors' lines made more intelligible. He continued: "I believe acute situations and crises are good things, and I welcome all clashes of opinion and acute situations in the theatre. I am glad the musicians have left us, because we have a new situation on our hands, and from it I think we are going to find out that for many years we have been paying men to act as barriers between the players and their audiences. The chief thing to economize in the theatre is the public's attention. Every company gets only so much attention from an audience, and every drain on that attention hurts the performance. I believe a great advance will be made in establishing mutual understanding between players and playgoers, now that musicians are no longer to stand between them.

"My belief is that European theatres, those of London in particular, will follow New York and dispense with orchestras, thereby rescuing the actor and the author from unfair competition in the theatre. Such orchestras as remain will be used to play the audience out of the theatre, not to play at the audience in the theatre."

ROAD AND REPERTOIRE

COMMITTEE IN CHARGE.

The committee which will have charge of the Farman Theatre, Warsaw, N. Y., the coming season, which begins Oct. 1, has completed its organization, and made arrangements whereby Edward E. Baker will have the management of the house, booking all the theatrical attractions. Patrons of the house will appreciate this arrangement because of Mr. Baker's well-known ability in this line. During the time that he had the house some of the best attractions were played there, and he is confident that he can get them again, although the theatre has not the rating it had at that time.

LEASE WHEELER OPERA HOUSE.

Messrs. Bowman and Runtz have leased the Wheeler Opera House, Aspen, Colo., and state that their intention is to run pictures during the Summer months. With the beginning of the Fall theatrical season they will endeavor to book first-class companies, and on open dates will run pictures and vaudeville. Mr. Bowman has had some previous experience along this line.

VAUDEVILLE IN VANCOUVER.

The Vancouver Opera House has been sold by the Canadian Pacific Railroad to the Sullivan and Considine Circuit, and, according to a recent announcement, hereafter will be devoted to vaudeville. Margaret Illington closed the dramatic season at the house in Kindling, July 16.

BEN GREET PLAYERS ATTRACT.

CINCINNATI, O. (*Special*).—Ben Greet's Players opened for a three weeks' engagement at Zoo Gardens July 8. Despite wet weather all performances save one matinee have been given to steadily increasing crowds. Ben Greet and George Vivian are as delightful as ever in favorite roles and the balance of the company are agreeably proficient in an extensive Shakespearean repertoire. Coney Island inaugurated the first local aeroplane meet this week and is drawing better. Chester Park's new features are a hit whenever the weather allows. Motion pictures prevail at the Grand and Lyric under the management of McMahon and Jackson. W. S. GOLDENBURG.

FREEPORT THEATRE BURNED.

ELGIN, ILL. (*Special*).—The Grand Opera House, built at Freeport, Ill., in 1898, at a cost of $25,000, was destroyed by fire July 13. It is said that the theatre will be rebuilt at an early date. A. C. Knorr is the owner and manager. The fire spread to other buildings, and the total loss was about $50,000. W. A. ATKINS.

ROAD NOTES.

Manager Roy Dean, of the Jefferson Theatre, De Soto, Mo., is keeping his house open during the Summer with high-class vaudeville and motion pictures. Pictures also are being shown at the Airdome.

Manager C. U. Philley, of the Lyceum Theatre, St. Joseph, Mo., has been in New York booking attractions for the coming season.

Herbert Riley, 'cellist, of Spokane, Wash., left recently for a short concert tour of the Coast. He will appear as soloist in Aberdeen and Albany, Wash., in connection with the Swedish prima donna, Madame Norelli.

Howard E. Doan, formerly manager of the Colonial Theatre, Lancaster, Pa., was declared a voluntary bankrupt in the United States District Court, at Philadelphia, Pa., July 18, with liabilities of $93,463.33 and assets of $300.

GOSSIP.

At the conclusion of his ten weeks' engagement in Los Angeles, Edwin T. Emery and a party of friends motored to San Francisco, making the trip in four days and stopping at places of interest en route. Mr. Emery has produced recently three new plays, The Princess of the Nile, Mademoiselle Omale, and From Gay Paree.

The Princess of Pilsen will open on Oct. 22.

Mabel S. Keightley has dramatized Charles Major's novel, "A Forest Hearth," and A. Milo Bennett, of Chicago, is handling the play.

Manager Henry W. Savage opens the season with The Million at the Court Square Theatre, Springfield, Mass., Aug. 15-17. It goes from there to Boston, opening at the Majestic the 19th for a run.

Outdoor Amusements

CIRCUS FOLK HONOR DEAD CLOWN.

Nat Austin, veteran clown, died at Saskatoon, Sask., Canada, last Summer. He had been playing with the Al. G. Barnes Circus and was taken ill while appearing at North Battleford. Removed to the Saskatoon Hospital, he lingered a little while and then passed away, miles from anyone that knew him. The body was interred in the local cemetery, with no mourners and no flowers, and the grave remained unmarked.

On Sunday, July 14, the Barnes Circus reached Saskatoon to play there the following day. The employes arranged to hold fitting memorial rites at Austin's last resting place, the funeral service was read by the Rev. Cadesmas Pope, the company's clergyman, Mr. Barnes sent the circus band to offer appropriate music, and the dead clown's former associates covered his grave with flowers. They plan to erect a suitable monument to mark the spot.

Spark's Circus visited Claremont, N. H., July 13, and was well patronized afternoon and evening.

The Young Buffalo and Colonel Cummins's Wild West Shows played to good business in Glens Falls, N. Y., July 22. The King Edward Carnival company is the attraction at a benefit for the Glens Falls Baseball Club 22-27.

Freebody Park, Newport, R. I., is having one of the best seasons in its history. The Texas Tommy Dancers broke all records July 15-20.

John H. Sparks Shows played to capacity at Willimantic, Conn., July 17.

A school for aviators, under direction of Frank Goodale, the dirigible operator, is to be established at Palisades Park in connection with the "balloon farm" about to be started there for the manufacture and exhibit of all kinds of aerial craft.

Aviator Anthony Jannus, of St. Louis, Mo., will make flights at Taylorville, Ill., Aug. 8-9, during the Home Coming and Carnival which will be on the public square under the direction of the Retail Merchants' Association.

Sparks's Circus drew fair business in Brattleboro, Vt., July 15.

The Golden Potlatch drew many visitors to Seattle, Wash., July 15-20. The Sells-Floto Circus, July 14-15, was an additional attraction.

The Young Buffalo Wild West and Colonel Cummins's Far East exhibited on Hampden Park, Springfield, July 16 to two large crowds.

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J. REMINGTON, Manager

GILBERT AND SULLIVAN OPERA COMPANY LEAVING FOR SAN FRANCISCO

They left New York by special train on Monday afternoon of last week, arriving in San Francisco Friday evening and opening at the Cort Theatre Sunday. J. Frank Myers, city passenger agent of the New York Central Lines, accompanied the party. On the platform, from right to left, are J. MacFarlane, Eugene Cowles, Arthur Cunper, Viola Gillette, Louise Barthel, George William Stewart, stage-manager; Frank ningham, Arthur Aldridge, Howard Jacot, Fel, manager. Blanche Duffield, who will Paret, musical director, and Fred R. Zweising the leading soprano roles, was not at the train.

THE CALLBOY'S COMMENTS

THE INWARDNESS.

I went to see the actor act;
He made the play seem solemn fact;
Into a new life I was brought—
"What mighty mind is his!" I thought.

Unto the author as he wrote
Went I in reverence to note
The throes I weened one must endure
In giving birth to lit'rature.

I went to hear the preacher preach,
And, as the thoughts he sought to teach
Were placed within my mental reach,
I felt his sanctity in each.

To see the sculptor then I went,
As shape and form his chisel lent
To blocks of marble, and I kneeled
Before the genius thus revealed.

Then each one came to show to me
How hollow must his laurels be;
"You likewise," said they, "might be great,
If you could learn to imitate!"

. . . . . .

Lives of great men should remind us
We, too, might be great enough,
If we'd only seek and find us
Just the secret of their bluff.

Apparently the secret is out—as far out as San Francisco. The esteemed *Call* of that picturesque city tells us of the coming season's offerings at the various local playhouses, and Barnett Franklin, manager at the Cort Theatre there, is the man who, according to the *Call*, has given away the snap.

Someone may have been speculating as to who might be selected to play John Mason's original role in Augustus Thomas's stunning drama, As a Man Thinks, but all doubts are now set at rest, all uncertainty is dispersed. Mr. Franklin's list of bookings as quoted includes "Augustus Thomas in As a Man Thinks, which is said to be as fine a drama as The Witching Hour."

And then, as if this were insufficient, the list affirms that they are to see also "the Winter Garden show from the Shuberts's New York house, with Gaby Deslys in the spotlight." I wonder. Do you not recall the glad tidings sent forth in the Spring about how the entire Winter Garden company was going to be exported to Japan ere now to revel for a few weeks in that land of sunrise and flowers? And how a distinguished Japanese had journeyed even unto Paris to persuade Gaby of the Lilies—she had blown back to the boulevards then—to accompany the expedition? If the Mikado's memory is as serviceable as ours, he must be positively piqued.

Pretty Perle Bartl, so deservedly successful in the title-role of The Rose Maid, has quite unwittingly caused the gentlemen who put people's names under pictures for papers to do some extraordinary orthographical stunts. Such folk are denominated "caption writers," and it is a chief part of their occupation to find others whom they may blame for their own improper spelling of proper names.

Anyhow, in Miss Bartl's case, she must have become by this time the least bit uncertain just how to spell her own cognomen. They have made her patronymic read: Barty, Berti, Berthe, Berthy, Bertie, and Benti. Her front name has appeared to be Paula, Pearl, Peole, and Perla. While sympathizing with the charming prima donna in having to submit to these vagaries, let us felicitate her upon the fact that the caption contortionists have not yet tackled the name of her character in The Rose Maid. Even should they be so inspired that they comprehend the pronunciation of Daphne, goodness only knows what might happen if they undertook to spell it.

Grace Hamilton, who was with the Mary Servoss Summer Stock company in Grand Rapids, sends along a quaint little juvenile story, for the truth of which she vouches.

"A niece, aged seven," writes Miss Hamilton, "idolized her Uncle Bob, and on his birthday wished to give him a suitable remembrance. Taking her mother into confidence, she tried to select an appropriate gift. Handkerchiefs, neckties, hose—all the trifles presumably dear to the masculine heart—were discussed and rejected.

"Finally came an inspiration—perfume! Then the all-important question arose as to which kind. Nothing so common as 'violet' nor so strong as 'Jockey Club' for Uncle Bob! After due deliberation, she startled her mother with: 'Mamma, what flavor did Mary use to bathe Jesus's feet?'"

Among those who seem to have been responsible for the longevity of Louisiana Lou is Eleanor Henry, remembered in Woodland and The Student King, with which she established a reputation for staging some of the "production numbers"—a term applied to certain songs which go well enough on the stage with pretty girls, fetching raiment, dizzy lights and bunches of "business," but seldom class as best sellers in the music shops.

Now, Miss Henry, herself a graduate of the radiant ranks of the chorus, has gone in for advising her sisters who still ornament that particular department of theatrical energy. She has promulgated a few "Don'ts" which would appear to be based upon the solid rock of truth and to contain an appreciable share of admonishment that might well be borne in mind. Pray, mark these maxims:

Don't think you are inconspicuous because you happen to be in the last row. The stage-manager knows you are there.

Don't regard rehearsals as hardship. Every rehearsal under a competent director is worth while.

Don't fail to sing in the ensembles, thinking that your voice will not be missed.

Don't be indifferent as to those scenes in which you do not take part. Learn everything there is in the play. I was an understudy for four different principals, but my chance came one night when I was able to go on for a fifth principal, whose part I was not supposed to know anything about.

Don't stay out late. Nor up late. That is, if you have a voice, or a face, or a talent. Sleep is a great developer of all the things a girl needs in musical comedy. This isn't preaching. It's common sense.

Don't gossip. Many times in ten, when a chorus girl is really bad, she has been made so by the boselessness of a bad reputation never really earned. The fellow who is waiting for the girl may be her brother, or her affianced, although, more often, he is simply a plain fool.

Forsooth, it were almost superfluous to add that Miss Henry's words of caution do not necessarily apply to the chorus alone. There are others, higher up, who might not be injured by pasting these "Don'ts" in their hats or their vanity bags.

THE CALLBOY.

BELLE STOREY DRAWS WELL.

BROOKLYN, N. Y. (*Special*).—One of the best bookings offered at any of the seaside theatres this season is that of Belle Storey. So pronounced was her success when she made her appearance at the New Brighton the week of July 8 that the management immediately announced that she would be retained for a second week. Miss Storey's charming personality and choice repertoire of songs will undoubtedly make her one of the most popular artists in vaudeville. Stella Mayhew, Bud Fisher, the famous cartoonist, and a long list of other acts made up a well balanced programme.

Carrie De Mar made her appearance at the Brighton Beach Music Hall last week and proved that she was as big a drawing card as ever. Every song was well received and she was compelled to salute her friends with a short speech. Bonita and Lew Hern, Joe Jackson, the Three Pendleton Sisters and others battled for second honors. Last week's bill proved to be one of the most popular offerings of the season.

At Henderson's Music Hall, Nat Wills, with a handful of new stories and songs, revived his popularity with the patrons of that place. John T. Doyle, with Marion Willard, in Putting it Over; also Joe Keno and Rosie Green, were enthusiastically received, with a number of other first-class offerings.

The management of Morrison's Theatre, of Rockaway Beach, has attracted many of the Summer patrons by booking Jesse L. Lasky's operetta, California, and Sam Mann and his players in The New Leader. Melville and Higgins were also included in the bill.

After a capacity week, the De Kalb Theatre management offered a splendid bill with several added attractions. Frank Maltese and company in a comedy playlet, The Wrong Mrs. Appleton, scored a success. The management is about ready to announce the appearance of several other prominent members from Brooklyn stock companies in playlets during the Summer season.

J. LEROY DAVO.

"A NIGHT FROLIC" IS ENJOYED.

MANCHESTER, N. H. (*Special*).—Joseph J. Flynn presented a two-act musical comedy, A Night Frolic, at Massabesic Lake last week. Peter Maguire, the producer, who is well known here, has provided an admirable production, the music is tuneful, and the comedy effective. Pearl Evans, Bernice Tupper, Clem Bevins, and Sandy Chapman were well received. FREDERICK DON GIRARD

TWO HOURS TO PREPARE PART.

Allene Durano, who is spending the Summer in Jamestown, N. Y., gave a remarkable performance during the last week of the engagement of the Chesterfield Stock company. Avonia Ward, who was to play Mrs. Graham in Lena Rivers, was taken ill at the last moment. Miss Durano was called in and had just two hours in which to get up in the part. She not only knew her lines but, according to reports, gave an admirable performance. She will appear with one of the Get-Rich-Quick Wallingford companies next season.

THEATRE CLUB FEDERATION NEWS.

President Sydney Rosenfeld, of the National Federation of Theatre Clubs, has appointed a woman's auxiliary committee of twenty-five members to co-operate with the Production Committee, of which John W. Rumsey is chairman, in arranging for the initial production by the Federation on Oct. 8. The committee includes Mrs. Maurice Powers, Gladys Rittenhouse, Mrs. J. J. Bernholz, Mrs. Burchard Harding, Mrs. H. B. Hamilton, Mrs. H. A. King, Mrs. W. D. May, Jr., Mrs. Darwin Truss, Amelia Bingham, Mary Shaw, Mrs. Ruth Litt, Mildred Holland, Helene Wintner, Miss L. Marston, Virginia Klein, Willette Kershaw, Katherine Grey, Eldora Goldthwaite, Jessie Q. Fara, Nellie Callahan, Maida Craigen, Ferike Boros, Alice L. Brooks, Hope Latham, and Eva Von Baur.

The following new members have been enrolled since the last issue of THE MIRROR: Elmendorf L. Carr, Mrs. H. C. DeMille, Sarah French, Cecil B. DeMille, Frances Harned, Mrs. David Kirk, Mrs. Ruth Litt, Miss Z. Rosenfeld, Rita Reyos, Ralph Hers, Arthur Luzzi, J. B. Kerfoot, Philip Lewisohn, Mrs. August Belmont, W. Vaughan Pettit, Dr. Miles G. Hyde, Edith P. Andrews, Louis H. Wetmore, Lee Bascom Marsden, Caroline Fuller, H. W. Cannon, Grace Livingston Furniss, and Wright Huntington.

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STOCK COMPANY NEWS

STOCK COMPANIES IN NEW YORK CITY

The Academy of Music Stock company wound up at Fox's Theatre last week its long run of ninety-seven consecutive weeks and 1,164 performances, at every one of which Priscilla Knowles appeared as leading woman. Miss Knowles's record, never having missed a performance since August, 1910, learning nearly a hundred leading roles, spending innumerable hours with dressmakers and all the rest, is really a remarkable achievement, doing utmost credit to her unfaltering zeal, indomitable perseverance, and excellent good health. Her closing role, the Queen in Three Weeks, was unworthy of her talents, but she acted with the same sincerity, enthusiasm and artistry that she has bestowed upon better plays. Richard Thornton was a creditable Verdayne, and Louis Dean, William H. Evarts, Marie Curtis, Robert Vaughn, Kate Blancke, and Jack Bennett gave adequate support. The company will resume late in August.

Corse Payton's Stock company at the West End Theatre substituted Paid in Full on July 16 for The Road to Mandalay, which collapsed after its performances the day before and was reviewed in our last issue. This week, The Easiest Way, Priscilla Knowles succeeding Eda Von Luke as leading woman, the latter taking a vacation. This begins a month of changing leading women. Next week, Minna Phillips appears in The White Sister; Beatrice Morgan will follow in the Bishop's Carriage; Edna Archer Crawford appears next in The Lion and the Mouse; and then Miss Von Luke returns in The Girl of the Golden West. Patrons are to vote for the most popular of these favorites, and Corse Payton will give her an automobile.

The Prospect Theatre Stock company successfully revived the perennial Uncle Tom's Cabin last week to the apparent great delight of the uptown contingent. Paul McAllister proved his versatility by an impressive, sympathetic portrayal of Uncle Tom, Cecil Owen was fittingly ferocious as Legree, while Madelyn Delmar made a lively, typical Topsy, Irene Timmons an effective Eliza, Harmon MacGregor an amusing Marks, and Eleanor Goodspeed an appealing Eva. Others in the capital cast were Richard Gordon, Joseph Granby, John Davies, James Harris, Charles Calvert, Elbert Benson, Harry James, John Irons, William Casey, John Harvey, Henry Macready, William Damroth, Margaret Lee, Helen McCarthy, Lillian Niederhauer, Carrie Florence, Nellie Lawrence, Florence Carrette, Lois Willard, and Bessie Thorne. This week, The Woman in the Case.

AN IDEAL SUMMER THEATRE.

DENVER, COLO. (*Special*).—At Lakeside Amusement Park, Denver, is one of the most cozy and completely equipped Summer theatres in America. The decorations are in quiet tones of pea green, relieved by touches of cream and silver. There are twelve boxes, and a total seating capacity of 1,200. There are large windows on all sides, and the balcony opens onto a glass-inclosed veranda, and this again to an open veranda, from which can be gained one of the most magnificent views in the whole of Colorado. In the foreground lies the Park with its classic columns surmounted by golden eagles, its graveled walks bordered by flowers of brilliant hue, extending to the lake, and then one looks across the plains toward the foothills, and above all rise the majestic, snow-crowned peaks of the Rockies. In the theatre is installed an up-to-date cooling system by which the warm air is exhausted and fresh pumped in, always keeping the temperature at 70 degrees. About the lower floor extends a gallery where tables are spread, and after the matinees the audiences linger to enjoy the sunsets over the mountains

Light opera and Summer stock have occupied this cozy house from Summer to Summer during the few years of its existence, but none have met with the unanimous approval which has been accorded the Fealy-Durkin company now occupying the house. James Durkin is so well pleased that he has taken an eight-year lease, and intends to make many alterations and improvements before the next season. These will chiefly be behind the stage. At present the cellar is twenty feet beneath the level of the stage, and very inconvenient when a trap must be used. Therefore the stage will be dropped eighteen inches and the floor of the cellar raised somewhat. The comfort of the players has already been looked after. The dressing-rooms are unusually large, with two spacious windows occupying the entire side of each room, and admitting an abundance of air and light. In the corner of each is a porcelain wash-basin with hot and cold water. The rooms are placed along a broad corridor, and at either end is a balcony where the actors are prone to linger between waits for entrance cues. They have dubbed it the "green-room," and nature certainly is lavish with the display of green. The players amuse themselves by horseback or auto exploration of the foothills, rowing, swimming in the lake, golf on the fine links adjoining the Park, and tennis. There are few boarding-houses in the vicinity, so most of the company keep house in furnished bungalows, and enjoy tables supplied with vegetables and poultry from their own backyards and cream from the several dairies in the neighborhood.

GRANVILLE F. STURGIS.

FLORENCE WEBBER PLAYS AT HOME.

INDIANAPOLIS, IND. (*Special*).—The Climax, put on by the Murat Players at the Shubert Murat 15-20, gave Florence Webber, the young Indianapolis actress, her first opportunity to appear professionally in her home town, and her success as Adelina, for which she was especially engaged, was indeed a triumph for this talented little woman. Miss Webber toured for two seasons as Adelina in the play, after which she sang the leading role in the second company of Naughty Marietta last season. Percival Aylmer, stage director of the company, who appeared to advantage as the old music teacher, gave her entire charge of the rehearsals. Carme Christie, who toured with Miss Webber as Pietro, the young composer, and was especially engaged for the role here, added greatly to the success of the production by his finished acting and his skill as a pianist. Theodore Doucet played the ungrateful part of the doctor in good style. Although The Climax was announced as the closing play of the season, later announcement has been made that the company will continue 22-27 in Iris, to be followed by a new play, as yet unnamed, written by John Cumberland, one of the most popular members of the company.

PEARL KIRKWOOD.

GERTRUDE DALLAS MAKES HIT

JERSEY CITY, N. J. (*Special*).—Gertrude Dallas, the new leading woman of the Hudson Stock company, at the Hudson Theatre, Union Hill, N. J., made her first appearance there 15 in The Incompatibles. She is eminently well qualified for the position, and is possessed of a charming personality and attractive stage presence.

Two airdomes in Jersey City have done away with vaudeville and put on stock. Raymond Whitaker and his company alternate three nights each week in two airdomes with Rip Van Winkle and Hazel Kirke, and the business is excellent.

There is a possibility that when the Bon Ton Theatre, Jersey City, reopens next month that Manager Ed. Cadugan will install a stock company.

WALTER C. SMITH.

DALLAS APPROVES COMPANY.

DALLAS, TEX. (*Special*).—Charles Mangold has placed an excellent Summer stock company in the Lake Cliff Casino. With Blanche Yurka and Boyd Nolan for leads, the company has become extremely popular with Dallas playgoers. In support of the stars are capable actors and interesting plays are being staged, including The Spendthrift, Girls, and The Man of the Hour.

LEE PANDRES.

GEORGE WEBB TO CROSS CONTINENT.

George Webb, leading man of Poli Stock company, Scranton, Pa., for two seasons, ended his season on July 20 and will retire permanently from the stage to his thirty-five-acre orange orchard and ranch at Pasadena, Cal., devoting his time entirely to the poultry raising end of his interests, which will require considerable attention.

Leaving Scranton on July 23 in his six-cylinder motor car, he is attempting a cross-continent auto trip, visiting Buffalo, Detroit, Chicago, Kansas City, St. Louis, Albuquerque, Phoenix, and San Diego. The car is equipped with every modern luxury and convenience, and with the 60 horse-power engine should make the trip without an effort. Mr. Webb has enjoyed the past three months in and around Scranton, driving his own car, and recently made a week-end trip to New York and back.

An invitation is extended to all friends who may tour the Pacific Coast to visit Mr. Webb at his ranch, Linda Vista, Pasadena, Cal.

DENVER AUDIENCES PLEASED.

DENVER, COLO. (*Special*).—Plays new to Denver are being presented at Elitch's Gardens, where an excellent company continues to draw large audiences. In the production of Robby Burnit, July 14-20, Forrest Winant gave a capital performance in the title-role, Louise Woods was seen to advantage as Agnes, while Janet Dunbar, Walter Edwards, and De Witt Jennings were well cast. This week The City is being produced.

The Fealy-Durkin Stock presented Fifty Miles from Boston July 14-20. Jane Griffith, several seasons with Richard Carle, was featured in the leading role and showed herself to be a clever dancer and singer. The chorus was drawn from the ranks of society, and did quite well. Mark Smith was funny, as usual, as Harrigan, Alfred Hudson, Lynn Pratt, Julius Velle, William Lloyd, George Johnson, Harlette Karcher (a Denver teacher of elocution), and Eleanor Carey were satisfactory. This week Maude Fealy is appearing at the head of this organization, which she and her husband, James Durkin, own. A Colonial Girl is the offering.

GRANVILLE F. STURGIS.

TO PLAY IN VANCOUVER.

Del S. Lawrence, who headed his own stock company in Spokane, Wash., at the Spokane Theatre and later at the New American, will play next season in Vancouver, B. C. Mr. Lawrence and one or two members of the Lawrence company, who have been resting at the Lawrence ranch at Pleasant View, near Spokane Bridge, left recently for the British Columbia metropolis to make arrangements for opening the new season.

STOCK NOTES.

The Vallamont Stock company now occupies the Vallamont Pavilion at Williamsport, Pa. The first productions, The Devil, July 15-17, and Almost a Wife, July 18-20, were well received.

The James P. Lee Musical Comedy company is playing a successful Summer engagement at the Airdome, El Paso, Texas. Finnigan's Alley and For the Love of Mike were among the most popular of the offerings, that are changed weekly.

After an absence of one year the Clara Turner Players returned to Rolling Green Park, Sunbury, Pa., last week, and were well received in The Man Next Door and The Suffragettes.

S. K. Fried has been re-engaged as stage-manager for the next season of the Corse Payton Stock company at the Orpheum Theatre, Newark, N. J.

Bijou Washburn has signed with the Rollo Lloyd Players, to open in New Bedford, Mass., Aug. 5.

Other Stock News on Page 18

JAMES DURKIN AND HIS LAKESIDE THEATER COMPANY, DENVER.

STOCK COMPANY NEWS

Continued from page 17.

EMPIRE PLAYERS ENGAGED.

SYRACUSE, N. Y. (*Special*).—Stock migrations from the Empire Stock company, which closed July 13, are as follows: Frank Patton goes with The Easiest Way, Edith Lyle with Cohan and Harris, Florence Edney with Klaw and Erlanger after closing with the Ralph Kellard Stock company, W. J. McCarthy with Montgomery and Stone, Hamilton Mott with William Collier, Elizabeth Eyer with The Burden, Sharles Ashley with Chestnut Street Players at Philadelphia, Ogden Crane with The Round-Up, Louis Thomas and Osborne Searle in vaudeville. Myron Kallett, former treasurer of the Grand, now manager of the Oneida, N. Y., house, returned July 12 from an automobile trip to Chicago. He was accompanied by Manager Charles H. Plummer, of the Grand. E. A. BRIDGMAN.

MANAGER WEDS PRIMA DONNA.

Marie Dillon, prima donna of the Lyceum company, Seattle, Wash., and Innes V. Brent, theatrical manager of Mansfield, Ore., were married recently by Justice Reed Will at the court-house in Seattle.

PLAYED TWO YEARS' ENGAGEMENT.

Minnie Ferguson, who has just concluded an engagement with the Lyric Theatre company at New Orleans, La., of almost two years' duration, which is recorded as one of the longest consecutive stock runs in the country, has just joined the Burns Stock company at Colorado Springs, and made her first appearance in The Lottery Man in the role of Mrs. Peyton.

CHICAGO STOCK AT NIAGARA.

The Chicago Stock company will open a season at the Cataract Theatre, Niagara Falls, N. Y., July 25. The Fitzgerald Opera company failed to draw in the same theatre.

BUSINESS INCREASING.

The William Grew Stock company at the Airdome in St. Joseph, Mo., is giving excellent presentations of high-class plays to increasing business. For an opening production The Blue Mouse was chosen July 7-13. The Spenders was the offering July 14-20.

PLAYERS ARE POPULAR.

LINCOLN, NEB. (*Special*).—The Barrow-Winninger Players at the Oliver Theatre are more popular than any company placed in this city in previous seasons. The Deep Purple was given an elaborate production July 15-20, and Girls is proving a popular offering this week. Arthur C. Howard, John D. Winninger, Miss Barrows, and Miss Grassier are particular favorites.

VICTOR FRIEND.

MYRTLE VANE WEDS.

Myrtle Vane, leading woman of the James P. Lee Musical Comedy company, playing at the Airdome, El Paso, Texas, was married to R. L. McGann, a prominent contractor of that place, July 8. After the performance the following evening there was a supper and entertainment on the stage, to which members of the company contributed.

ENGAGING STOCK PLAYERS.

T. L. Wright, of the Colonial Stock company, Ottawa, Can., is in New York engaging a company for the Fall, to open Aug. 26. Mr. Wright also is securing players for a road company to present The Bachelor's Baby next season.

NANCE O'NEIL HAS IMPROVED.

BOSTON, MASS. (*Special*).—Nance O'Neil, who is now a member of the Lindsay Morison Stock company at the Majestic, has enthusiasm that is equal even to two-a-day in desperately sizzling weather, and, in spite of its unseasonable and forbidding title, equal to The Fires of St. John, which was the bill last week. This week she is doing Magda. The prevailing opinion seems to be that Miss O'Neil's art has ripened, has gained in subtlety and restraint. Competent support is afforded by the company, which has been excellent all along on its masculine side, and which is now well balanced. Miss O'Neil's intelligent championship of the powerful continental drama is thoroughly recognized in Boston. It is a privilege, especially at this theatrically meagre season, to have her here again.

IZARD.

PRETTY PEGGY REVIVED.

WASHINGTON, D. C. (*Special*).—The revival by the Columbia Theatre management, last week, of Pretty Peggy afforded the patrons of the Columbia Players the opportunity of witnessing one of the prettiest of costume plays presented by this company in admirable form. Frances Nelison was seen at her best in a fascinating portrayal of Pretty Peggy. Edwin H. Robins as Garrick was excellent, and others prominent in the company were Godfrey Matthews, George W. Barbier, Willard Robertson, J. Hammond Dailey, John M. Kleine, Arthur Ritchie, Stanley James, Carrie Thatcher, Aline McDermott, and Violet Heming. This week, Mrs. Wiggs of the Cabbage Patch. Week of July 29, Her Great Match, Leah Kleschna being postponed for a later hearing.

Charles Klein's powerful play of criminology, The Third Degree, was the well presented offering of the past week by the Poli Players. This is its fourth production in Washington, but the first presentation by a stock company. The Poli company gave a performance that was uniformly praiseworthy. Izetta Jewell was excellent in the role of Mrs. Howard Jeffries. The part of Richard Brewster, the lawyer, was in the careful handling of A. H. Van Buren, and other roles conspicuous for their strength were in the keeping of Mark Kent, Louis C. Haines, Duncan Penwarden, and Louise Kent. This week, A Gentleman of Leisure.

JOHN T. WARDE.

CO-STARS IN NEWARK MARRIED.

Mabel Brownell and Clifford C. Stork, co-stars with the Corse Payton Stock company at Newark, N. J., were married by Recorder Eugene Turton, of Irvington, in Newark last Thursday. Joseph W. Payton and Jacob W. Mason were the witnesses. After an automobile trip through New England the couple will return in time for the new stock season, Aug. 19. Mr. Stork was recently divorced from Lillian Goldsmith. He met Miss Brownell about one year ago when both appeared in a production of The Girl of the Golden West.

SUMMER SEASON CLOSES.

The Summer season of the Empire Stock company at the Empire Theatre, Providence, R. I., was brought to a close with an excellent production of The Wolf July 15-20 After a vacation the same company will open a Fall season late in August.

FAVORITES WELCOMED BACK.

MINNEAPOLIS, MINN. (*Special*). — With the opening of The Deep Purple at the Shubert July 14, Lee Baker and Edith Evelyn returned to greet capacity audiences, who welcomed back two of the most popular players ever seen here in stock. Miss Evelyn had the better chance of the week, her Frisco Kate being a strong and appealing portrayal, while Mr. Baker did well in the character of Laylock. Burke Clarke, Bert Walter, Ida O'Day, Frances McLeod, Laura Frankenfield, Joseph Holicky, Arthur Cappelen, Louise Farnum, and the others aided in making the production interesting. This week, The Virginian, with The Fourth Estate to follow CARLTON W. MILES.

RETURN ENGAGEMENT.

The Winifred St. Claire Stock company made such a hit at the Powers Theatre, Decatur, Ill., July 7-13, that Manager Ronan has booked a return engagement week of Aug. 6.

WITH ALCAZAR STOCK.

When Bessie Barriscale has concluded her engagement at the Alcazar Theatre, San Francisco, Cal., Laurette Taylor will become the leading woman of the Alcazar Stock company, with Forrest Stanley as leading man. She will make her first appearance in The Girl in Waiting.

CHARLES CARVER TO HEAD COMPANY.

At the close of the present engagement of the Vaughan Glaser Stock company in Rochester, N. Y., Charles Carver, a particular favorite with Rochester audiences, will leave for Winnipeg, Man., to lead the Lawrence Stock company in that city. He will be accompanied by Frederick Kerby and James Hester, both members of Mr. Glaser's company.

NEW DRAMA PRODUCED.

DETROIT, MICH. (*Special*).—Jessie Bonstelle and her stock company staged for the first time Elizabeth Jordan's three-act drama, The Lady from Oklahoma, at the Garrick Theatre, Detroit, Mich., last week. The author was present at the first performance. Miss Bonstelle has expressed great confidence in the new play, which she intends to take on the road next season. It made such a hit with the public that last week's attendance established a new record at the Garrick.

INGRAM A. PYLE.

AT NEWARK PARKS.

NEWARK, N. J. (*Special*).—Manager Rainger presented The Ginger Bread Man at Olympic Park July 15-21. Fred Frear's impersonation of the Fairy Queen was excellent, and closely following him, Frank Deshon shared the honors. As Margery Daw Stella Tracey was delightful. Peggy Wood made a gallant Jack Honor. Edna Temple gave a splendid performance of Mazie Bon Bon. Henry Coote, a newcomer in the company, as Fudge scored heavily. The chorus was, without doubt, one of the best seen in Newark in several seasons. The weather being favorable crowded houses prevailed at nearly every performance. This week, The Echo.

Margaret Keene and her stock company presented The Parisian Princess at the Electric Park Theatre 15-21. Miss Keene gave a delightful performance as La Belle Marie. She was ably assisted by Henry Duffey as Wanpingee. Others in the cast were Louis Summers, C. MacLean Savage, Charles Kyle, Thomas Hefferman, Anna Nichol, and E. Scott Regan. This week, Hearts of the Blue Ridge.

GEORGE S. APPLEGATE.

PLAYERS CLOSE FOR A MONTH.

TRENTON, N. J. (*Special*).—The Manhattan Players presented Billy at the Broad Street Theatre July 15-20. Charles Miller, who replaced Irving Cummings as leading man, gave a splendid performance of Billy Hargraves. Mabel Van Buren appeared well as Beatrice Sloane. Mildred Hyland was delightful as Billy's sister. Harry E. McKee kept the audience in an uproar by his playing of the German steward. Others in the cast were R. D. Brown, Will M. Crimans, Frank Mattison, Edgar Norris, Royal Bryon, John M. Roche, Leigh Delacey, and Cecelia Clay. The company closed its engagement July 20, that alterations may be made in the theatre, and will reopen the middle of August.

GEORGE S. APPLEGATE.

ORPHEUM PLAYERS SCORE.

Charles Balsar as "Jimmy" and Marion Barney as the banker's daughter in the production of Alias Jimmy Valentine by the Orpheum Players at the Chestnut Street Theatre, Philadelphia, Pa., last week, gave particularly fine performances. Others in the well-balanced company who deserve mention are Robert Wayne, Earle Mitchell, Wilmer Walter, Charles Stuart, and Walter Lewis. The house was crowded at every performance.

CORLISS GILES ACTS WELL.

The Harry Davis Stock Players are offering Billy July 22-27, and Dora Thorne is announced for the following week. Bobby Burnit was the offering July 15-20, introducing Corliss Giles in the titular role. Mr. Giles gave a finished performance, assisted by Thais Magrane and other competent members of the company, and has proved himself an able successor of Robert Gleckler. The attraction drew large audiences. The stage settings were good.

PLAYS WELL VARIED.

SPRINGFIELD, MASS. (*Special*).—The Poli Stock company are showing a versatility that keeps their large following wondering what they will accomplish next in contrasting types of plays. After successfully presenting that portrayal of bizarre characters, Mrs. Wiggs of the Cabbage Patch, they took up the strong drama The Spendthrift week July 15-20, which play, under the title of Waste, was first produced at the Court Square two seasons ago. In this, as Frances Ward, Ruth Shepley scored a companion piece to her success as Laura Murdock in The Easiest Way, and Carl Brickert as the Husband and Maude Atkinson as Aunt Gretchen also scored. This week they soar in another direction, presenting Three Twins, with the original scenery and costumes and many of the chorus girls. Manager Breen has finally secured Alias Jimmy Valentine, which he has sought for two seasons, for an early production. The play has never been given in Springfield, though three or four years old. EDWIN DWIGHT.

SEASON IS A SUCCESS.

The Lewis and Oliver Players are now in their tenth consecutive week at the Murray Theatre, Richmond, Ind., and will remain for the balance of the Summer season. The company numbers eleven people. They are producing two new plays every week, and business has been excellent. The company will play several fair dates after leaving Richmond, with a two weeks' stand at Hamilton, O., after which they will go into Streator for their regular Winter season. Mr. Lewis has spent the past week in New York securing new plays.

ALBERT MORRISON ENGAGED.

CHICAGO, ILL. (*Special.*)—George M. Gatts, of Gatts, Peck and Sackett, has engaged Albert Morrison, a former leading man for Charles B. Marvin at the College Theatre, to appear in a like position either in support of Grace Hayward at the Warrington or at the College Theatre.

Kate Blanke, formerly of Bush Temple Theatre, has been engaged by Ford McKnight for the Marlowe Theatre. Arthur Buchanan, also of the Bush Temple, will play the character roles. H. C. BAKER.

AT TORONTO THEATRES.

TORONTO, CAN. (*Special*).—The Percy Haswell company, which has been playing with such success at the Royal Alexandra this season presented July 15-20 At the White Horse Tavern with best results. Miss Haswell's acting was excellent, as was that of Mr. Emory.

At the Grand Opera House, the Phillips-Shaw company have won a well merited popularity. They have had a most satisfactory season and leave on the 27th for a short run in Chicago before going out on tour. E. CHESTER IRONSIDE.

STOCK NOTES.

Izetta Jewell, leading lady of the Poli Players at Washington, D. C., was the guest of honor at a dinner given recently by Representative Tilson, of Connecticut, at the Chevy Chase Club. Last Wednesday Miss Jewell was the guest of Senator Fletcher at a luncheon gfiven in the Capitol by the Florida member of the upper house.

The Grace Baird Stock company pleased large audiences at the Star Airdome, McAlester, Okla., July 15 20. The Whitaker Stock company is the attraction July 22-29.

Arthur McAdam closed with The Bell Boy on July 10, and has joined the Frank Dudley Stock company at Lake Minnequa Park, Pueblo, Colo., his fourth season with Mr. Dudley, playing heavies.

The Albert Taylor Stock company, in The Man from Home, His Father's Son, and Peaceful Valley played to capacity at Head's Airdome, Hot Springs, Ark., July 11-13. The Jack Bessy company opened in Love and Politics, July 15.

Catharine Calhoun, last season with Lewis Waller in his revival of Monsieur Beaucaire, has become a favorite in Indianapolis, Ind., where she is playing a Summer engagement as ingenue with the Murat Theatre Stock company.

Due to the excellent work of Eva Mae Carey, Jessie Huston, W. K. Allen, and Al. Rauh, The Girl Question, given in tabloid form, met with great success at Delmar Garden, St. Louis, Mo., July 15-20.

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PERMANENT STOCK COMPANIES

And the Plays They Are and Have Been Producing the Present and Last Week.

In the following list the names of plays have been secured from Darcy and Walford, Sanger and Jordan, and MIRROR correspondents. Managers of stock companies and MIRROR corespondents are requested to send in the titles of plays in rehearsal for the following week in time to reach THE MIRROR Saturday:

Albany, N. Y. (Harmanus Bleecker Hall), Lyteil-Vaughan co., The Prince Chap 15-20, Bobby Burnit 22-27.

Altoona, Pa. (Lakemont Park), Eugene J. Hall co., Billy 15-20.

Anniston, Ala. (Oxford Lake Park), Williams co.

Bayonne, N. J. (Charles K. Chapman co.).

Beaver Falls, Pa. (Junction Park), Chauncey-Keiffer co.

Beloit, Wis. Brooks co.

Boise City, Ida. (Orpheum), Orpheum co.

Boston, Mass. (Majestic), Lindsay Morison co., Fires of St. John 15-20, Magda 22-27.

Bridgeport, Conn. (Poli's), Poli's co., The House Next Door 15-20, Mary Jane's Pa 22-27.

Buffalo, N. Y. (Star), Hackett Players co., Seven Sisters 15-20.

Buffalo, N. Y. (Teck), Anson-Gilmore co.

Cedar Rapids, Ia., Ferguson Players.

Champaign, Ill., Sherman co.

Chillicothe, O. (Masonic), Lilley-Cooper co.

Cleveland, O. (Colonial), Colonial co., Seven Days 15-20, Madame X 22-27.

Colorado Springs, Colo. (Burns), Burns Theatre co., The Lottery Man 15-20, The Deep Purple 22-27.

Colorado Springs, Colo. (Opera House), James Hawley co., Quincy Adams Sawyer 15-17, Mam'zelle 18-20, Bosom Friend of Bowser 22-27.

Columbus, O. (Hartman), Hartman co., The Patriot 15-20, Boys of Company B 22-27.

Columbus, O. (Olentangy Park), Olentangy co., The House Next Door 15-20.

Columbus, O. (Indianola), Lewis-Oliver co., Ghosts 15-20.

Dayton, O. (Fairview Park), Fairview co., The Third Degree 15-20, Are You a Mason? 22-27.

Denver, Colo. (Elitch Gardens), Elitch co., Bobby Burnit 14-20, The City 21-27.

Denver, Colo. (Lakeside), Fealy-Durkin co., Fifty Miles from Boston 14-20, A Colonial Girl 21-27.

Des Moines, Ia. (Airdome), Van Dyke-Eaton co., Out of the Fold and The Bowery Girl 15-20.

Detroit, Mich. (Garrick), Jessie Bonstelle co., The Lady from Oklahoma 15-20, Seven Days 22-27.

Detroit, Mich. (Scenic Temple), Lewis-Oliver co.

Dubuque, Ia. (Airdome), Garside co.

East St. Louis, Ill., Sherman co.

Edmonton, Can. (Majestic), Della Pringle co.

Elmira, N. Y. (Rorick's Glen), Mlle. Modiste 15-20.

El Paso, Tex. (Park), Park Theatre Players co.

Escanaba, Mich., Royale-Tong co.

Evanston, Ill., Evanston co.

Fort Dodge, Ia. (Airdome), Fraser co.

Hamilton, Can. (Mountain), Summers co., Going Some 15-20.

Hamilton, Can. (Temple), Temple co., Charley's Aunt 15-20.

Hartford, Conn. (Poli's), Poli's co., The Three Twins 15-20, The Spendthrift 22-27.

Indianapolis, Ind. (Shubert Murat), Murat co., The Climax 15-20.

Jacksonville, Fla. (Portable), Mabel Paige co., Why Women Sin and Lovers and Lunatics 15-20.

Jamestown, N. Y. (Celeron), Horne co., The Wolf 15-20.

Jamestown, N. Y. (Lyric), Chesterfield co.

Jersey City, N. J. (Monticello), Gotham co.

Jersey City, N. J. (Orpheum), Edna May Spooner co., closed temporarily.

Johnstown, Pa. (Luna Park), Van Camp-Burns co.

Kearney, Neb. (Airdome), National co.

Lancaster, Pa. (Family), Dorner co., My Uncle from Japan 15-20.

Lansing, Mich., Colonial co.

Lincoln, Neb. (Oliver), Barrow-Winninger co., The Deep Purple 15-20, Girls 22-27.

Lock Haven, Pa., Clara Turner co.

London, Can. (Springbank Park), Stoddard co.

Los Angeles, Cal. (Belasco), Belasco co., The Honor of the Family 15-20, The Man from Home 22-27.

Los Angeles, Cal. (Burbank), Burbank co., Peg o' My Heart 15-20, The Deep Purple 22-27.

Louisville, Ky. (Riverview Park), Riverview co., The Doctor.

Lynchburg, Va., Latimore-Leigh co.

Mansfield, O. (Casino), Hall co., His Confession 15-20.

Memphis, Tenn. (Lyric), Emma Bunting co.

Milwaukee, Wis. (Majestic), Davidson co., Mary Jane's Pa 15-20, Time, the Place and the Girl 22-27.

Minneapolis, Minn., Klimt and Gazzolo co.

Minneapolis, Minn. (Shubert), Shubert Theatre co., The Deep Purple 15-20, The Virginia 22-27.

Montreal, Can. (Orpheum), Orpheum Players co., The Girl with the Green Eyes 15-20, Alias Jimmy Valentine 22-27.

Mount Vernon, N. Y. (Crescent), Lewis J. Cody co.

Muskogee, Okla. (Olympic), North Brothers co.

New Haven, Conn. (Poli's), Poli's co., St. Elmo 15-20, Before and After 22-27.

New Orleans, La. (Dauphine), Dauphine co.

New York City (Fox's), Academy of Music, Three Weeks 15-20, closed temporarily.

New York City (Prospect), Prospect co., Uncle Tom's Cabin 15-20, Woman in the Case 22-27.

New York City (West End), Corse Payton co., Paid in Full 16-20, The Easiest Way 22-27.

Newark, N. J. (Electric Park), Sibley Players, La Belle Marie 15-20, Hearts of the Blue Ridge 22-27.

Newark, N. J. (Olympic Park), The Ginger Bread Man 15-20, The Echo 22-27.

Newark, N. J. (Orpheum), Corse Payton co., closed temporarily.

Niagara Falls, N. Y. (International), Appel co., Beverly of Graustark 15-20, Girls 22-27.

Norfolk, Va. (Ocean View Casino), Lucille La Verne co.

Oakland, Cal. (Liberty), Bishop Players, The Lily 15-20, The Typhoon 22-27.

Oklahoma City, Okla. (Fair Park), North Brothers co., The Golden Ranch Roundup 15-20, The City 22-27.

Ottawa, Can. (Colonial), Colonial co., The Brixton Burglary 15-20.

Ottawa, Can. (Dominion), Dominion co., The Road to Yesterday 15-20, Girl with the Green Eyes 22-27.

Passaic, N. J. (Opera House), Theodore Lorch co., Under Two Flags 15-20.

Paterson, N. J. (Opera House), Opera House Players.

Philadelphia, Pa. (Chestnut Street), Orpheum co., Alias Jimmy Valentine 15-20, Green Stockings 22-27.

Pittsfield, Mass. (Colonial), The Road to Yesterday 15-20.

Pittsfield, Mass. (Empire), Our New Minister 15-20, Bachelor's Honeymoon 22-27.

Pittsburgh, Pa. (Grand), Davis Players, Bobby Burnit 15-20, Billy 22-27.

Portland, Me. (Cape Cottage), Cape Cottage co., Quincy Adams Sawyer.

Portland, Me. (Keith's), Keith's co., The Gamblers 15-20.

Portland, Ore. (Baker's), Baker co., The Thief 15-20.

Providence, R. I. (Empire), Empire co., The Wolf 15-20, season closed.

Providence, R. I. (Keith's), Albee co., The World and His Wife 15-20, The Chorus Lady 22-27.

Richmond, Ind., Lewis-Oliver co.

Roanoke, Va. (Jefferson), Latimore-Leigh co., Human Hearts and What Women Will Do 15-20, In the Bishop's Carriage 22-27.

Rochester, N. Y. (Baker), Klimt and Gazzolo co., The Factory Girl 15-20, James Boys in Missouri 22-27.

Rochester, N. Y. (Lyceum), Coleman Players, Wildfire 15-20.

Rochester, N. Y. (Temple), Vaughan Glaser co., Mary Jane's Pa 15-20, St. Elmo 22-27.

Rockford, Ill., Grace Haywood co.

St. Joseph, Mo., William Grew co.

St. Louis, Mo. (Delmar Gardens), Suburban co., The Girl Question.

St. Louis, Mo. (West End), West End co., Revelation 15-20, Game of Life 22-27.

Salem, Mass., Lindsay Morison co.

Salt Lake City, U. (Orpheum), Orpheum Players, Paid in Full 15-20, Madame X 22-27.

San Diego, Cal., Myrtle Vane co.

San Francisco, Cal. (Alcazar), Alcazar co., The Rose of the Rancho 15-20, Smith 22-27.

Schenectady, N. Y. (Van Curler), Malley-Dennison co., Girls 15-20.

Scranton, Pa. (Poli's), Poli's co., Charley's Aunt 15-20, York State Folks 22-27.

Seattle, Wash. (Moore), The Virginian 15-20.

Springfield, Mass. (Poli's), Poli's co., The Spendthrift 15-20, Three Twins 22-27.

Sunbury, Pa. (Rolling Green), Clara Turner co., The Man Next Door 15-20.

Syracuse, N. Y. (Empire), Empire co.

Syracuse, N. Y. (Wieting), Ralph Kellard co., Raffles 15-20, Belle of Richmond 22-27.

Tacoma, Wash. (Princess), Princess co.

Tampa, Fla., Regan-Lewis co., Kathleen Mavourneen 15-20.

Toledo, O. (Keith's), Keith's co., The Lottery Man 15-20.

Toronto, Can. (Royal Alexandra), Percy Haswell co., At the White Horse Tavern 15-20, Green Stockings 22-27.

Toronto, Can. (Grand Opera House), Phillips-Shaw co., St. Elmo 15-20, The Little Minister 22-27.

Trenton, N. J. (Broad Street), Manhattan Players, Billy 15-20, closed temporarily.

Union Hill, N. J. (Hudson), Union Hill co., The Incompatibles 15-20, The Traveling Salesman 22-27.

Utica, N. Y. (Majestic), Majestic co., The Deep Purple 15-20, Billy 22-27.

Vancouver, Can. (Avenue), Lawrence-Sandusky co.

Vancouver, Can. (Empress), Lewis and Lake co., Arrah-na-Pogue 15-20.

Washington, D. C. (Columbia), Columbia co., Pretty Peggy 15-20, Mrs. Wiggs of the Cabbage Patch 22-27.

Washington, D. C. (Poli's), Poli's co., The Third Degree 15-20, A Gentleman of Leisure 22-27.

Waterbury, Conn. (Jacques), Poli's co., The Deep Purple 15-20.

Watertown, N. Y. (City Opera House), Whiteside-Strauss co.

Wheeling, W. Va. (Court), Baldwin-Melville co., The Light That Failed 15-20.

White Plains, N. Y. (Newell's), Frank Carpenter co.

Wichita, Kan. (Auditorium), Wolfe co., The Blue Mouse 15-20.

Wildwood, N. J. (Blaker's), The Aviator and the Dairy Farm 15-20, The Chaperon in Missouri 22-27.

Wilkes-Barre, Pa. (Poli's), Poli's co., The Spendthrift 15-20, Going the Limit 22-27.

Williamsport, Pa. (Vallamont Pavilion), Clara Turner co., The Devil 15-20.

Wilmington, Del. (Brandywine), Brandywine co., The Impractical Joker 15-20.

Worcester, Mass. (Poli's), Poli's co., Pierre of the Plains 15-20.

REFLECTIONS.

Fred Stone's automobile burned on a Long Island road on July 19. The actor had just alighted from the car when it burst into flames.

Sidney Ellison, the London stage director, arrived from England on July 19 to stage My Best Girl for Clifton Crawford.

Alice Nielsen, with the Boston Opera company, will have three new prima donna roles next season in The Blue Forest, Don Juan, and The Jewels of the Madonna.

Graham Moffat's latest play, A Scrape of the Pen, will be produced at the Comedy Theatre, London, on Sept. 4. After a copyright performance in Canada, it will be presented at Weber's Theatre, New York, Sept. 23. Mr. Moffat will play the principal part in the London production and will have three English companies under his direction.

The Herfords will be the first of the Liebler and Company plays to go into rehearsals. Disraeli, The Garden of Allah, Oliver Twist, Pomander Walk, and The Man from Home will follow in order, all of the companies working in the eleven rehearsal rooms of the Century Theatre.

Mrs. Earl Schwartz (Mabelle Parker), who has been ill, is restored to health and will join her husband, who is musical director with Cecil Lean and Florence Holbrook, in time to witness the initial performance of their new comedy, A Military Maid, to be presented at the Ziegfeld Theatre, Chicago, Aug. 12.

Maybelle Hunter and Samuel Udovin, of the Winter Garden company, were married in Albany, N. Y., on July 18.

F. F. Mackay celebrated his eightieth birthday on July 20.

Charlotte Lambert has joined Officer 666 in Chicago and is meeting with much success.

Andreas Dippel, being interviewed in Vienna, declared the German theatre to be "the child of sorrow in the American stage," and stated that Milwaukee has the most prosperous German theatre in this country.

Of Maurice V. Samuels's published play, The Florentines, the London *Telegraph* says: "His poetry is full of body and color. Mr. Samuels knows how to write a play. There is plenty of variety and movement in his comedy, and the characters are well and boldly drawn in a few and vigorous strokes. A success of no mean order, it is to be hoped that it may some day be seen upon the stage." As this corresponds to the verdict of the American press, it would seem that, when the actor is found to impersonate Benvenuto Cellini, this wish is likely to be realized. The author has returned to New York after a year abroad, during which he has completed a society comedy, The Felicitator.

Francis Byrne, who has been spending the Summer at Newport, R. I., will soon join Officer 666 in New York.

Mr. and Mrs. Francis McLaughlin, of Boston, spent last week in Washington as the guests of Manager James Thatcher, of Poli's Theatre. Mrs. McLaughlin is a daughter of S. Z. Poli. She was married to Mr. McLaughlin a few weeks ago, and the visit to Washington is part of their honeymoon tour.

Maxine Elliott, Cecilia Loftus, Marguerita Sylva, Dr. Florenz Ziegfeld, Martin Beck, Mort H. Singer, and Addison Burkhardt were all reported to be visiting Berlin recently.

Geraldine Farrar is resting in the Swiss Alps.

Laddie Cliff has purchased the Martin Feeney farm, near Montgomery, N. Y., where he will spend future Summers.

ENGAGEMENTS.

Thaddeus Shine, W. A. Howell, Laura Lemmers, Herbert Hancock, Harry Spingler, Jessie Lansing, Jeanette Caroll, E. V. Parker, and C. C. Crandall, with Al. H. Wilson.

Catharine Calhoun, with Charles Frohman for Augustus Thomas's new play, The Model, opening about Aug. 30.

Jed Carlton, with John G. Rae, to go in advance of Mildred.

Reeva Greenwood, with Henry W. Savage for the lead in Excuse Me.

Edwin Arden, for An Aztec Romance.

Frederick de Belleville and Marie Wainwright, re-engaged for Everywoman.

Hattie Forsythe, for Tantalising Tommy.

Fay Wallace, for Ready Money.

Julia Sanderson, for the title-role in The Sunshine Girl.

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AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications as "News of Stock Companies," "Road and Repertoire," "Gossip," "Reflections," "Outdoor Amusements," "Amateur Notes," "Vaudeville," Etc.

ARKANSAS.

PINE BLUFF.—ELK'S: Jack Bessy Stock co. 8-13 pleased large houses in the following plays: Love and Politics, Tenderfoot, Prince Jack, Farm to Factory, A Home Run, and A Mad Marriage. The James F. Green Musical Comedy co. 15-20.
J. B. HILZHEIM.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: James Hawley Stock co. in The Heir to the Hurrah 8-13; good business. Quincy Adams Sawyer 15-17, Mam'selle 18-20, Bosom Friend of Bowser 22-27, Paid in Full 29-3.==BURNS: Summer Stock in The Lion and the Mouse to good business 8-13, The Lottery Man 15-20, The Deep Purple 22-27, Forty-five Minutes from Broadway 29-3.==SAVOY: Vaudeville and motion pictures. Seymour Dogs 15-20.==ITEM: The Barnum and Bailey Circus is booked for Aug. 1.
F. P. WELLS.

CONNECTICUT.

WATERBURY.—JACQUES: The Poli Stock co. in The Deep Purple 15-20 before large and well pleased audiences.
C. F. CASWELL.

FLORIDA.

JACKSONVILLE.—DUVAL: Dark.==ORPHEUM: Haas Brothers and Edmunds, Dolliver and Rogers, Aeroplane Girl, Kelly and Pollock, and Farley and Butler 7-13; pleasing bill, to good business.==PORTABLE: Mabel Paige Stock co. in The Seminary Girls 7-13; pleased good business.==OSTRICH FARM: Sue Goodwin Trio, Shafer's Dog and Goat Circus 7-13; poor business, weather interfering.
E. O. UEDEMANN.

ILLINOIS.

DECATUR.—POWERS: The Winifred St. Claire Stock co. 7-14 in the following plays: One Girl in a Thousand, The American Girl, Girl from Out Yonder, Sporting Parson, The Power of Wealth, The Chorus Girl, Roslin at Red Gate, Lena Rivers, The One He Loved, Alaska Lou; record-breaking business throughout week. Billy Allen Stock co. in musical comedy 15-20.
PERCY EWING.

TAYLORVILLE.—AIRDOME: Motion pictures and vaudeville to good business.==UNDER CANVAS: Lough and Ellis Associate Players pleased fair business week of 8; plays: The Final Settlement, A Wife Wanted, The Girl from Mexico, Alma of the Circus, Redemption, and Autumn Leaves. The co. consists of twenty people and carries a band and orchestra. C. D. SIMPSON.

CHICAGO.—COHAN'S GRAND OPERA HOUSE: Officer 666.==GARRICK: A Modern Eve.

INDIANA.

ANGOLA.—REDPATH CHAUTAUQUA 13-19 opened with Ladies' Spanish Orchestra and lecture by Judge A. Z. Blair, to two well filled tents. Carroll Glee Club and lecture by Dr. Earnest W. O'Neal 14; Le Brunn Grand Opera co. and lecture by James S. Montgomery 15. Each day the tents were filled with a pleased audience.
GEORGE S. KEMERY.

IOWA.

FORT DODGE.—PRINCESS: The Princess Musical Comedy co. 11-13 in A Turkish Maiden to capacity business. A Mixed Affair 14-16. Sultan of Morocco 17-19 Willie Hennebry, a local boy of fourteen years, has been singing solos with the co. and has made a decided hit.
LILLIAN M. RANKIN.

DUBUQUE.—AIRDOME: Garside Comedy co. 8-10 in St. Elmo; 11-13 in An American Girl; good attendance.==UNION PARK: Schenk and Van, Kathleen Rooney, Roland and Nash, and Mesina and Desprado 7-13, gave satisfaction. L. G. HURD.

KANSAS.

FORT SCOTT.—AIRDOME: The Bailey-Lockwood co. to fair business week ending 13. Plays: The Man on the Box, The Morning After, His Nibs the Baron, A Soldier of France, When We Were Twenty-one, and A Chip Off the Old Block. The Lorraine Keene co. opened 15 for one week.
W. PRAGER.

MARYLAND.

ANNAPOLIS.—COLONIAL: Motion pictures and Pete La Mar, La Serida, Knap and Knap, Byard and Bance, Jennie Curtis, the Great Krieger, to good business.==THE LYRIC: Motion pictures to fair business.
W. E. HOLIDAYOKE.

MASSACHUSETTS.

FALL RIVER.—ACADEMY: An excellent bill was offered 15-20, with Elsie Gilbert's Dancing Girls and Pets as the feature, the Stantons, the Sidonias, Babe Smith, Mason and Pierce, Munford and Thompson, Billy Davis, Devenzo, and La Due and Art Spaulding, to large attendance.==LINCOLN PARK: J. W. Gormon presented Bob Ott in The Merry Chaperon 15-20 with the following cast: S. Percival Dunn, Henry Alexander, Mrs. Jessie Dunn, Lottie Haywood, Elsie Dunn, Carrie Engel, Oliver Pierce, Walter LaFoye, Adam Judson, Jere Delaney, Felix Sturtevant, A. Chester Taylor, Amelia Sturtevant, Marie Grinnier, Bismark Herring, Bob Ott. Essentially a bright musical play, Matthew Ott's latest comedy is calculated to please.
W. F. GEE.

BOSTON.—BOSTON: Nance O'Neil and Lindsay Morison Stock company in Magda 22-27.==BIJOU: The Mardi Grs Ball and pictures.==TREMONT TEMPLE: The Durbar in Kinemacolor.==KEITH'S: Donald Meek and Anna Cleveland in The Edge of the Whirlpool.
IZARD.

FITCHBURG.—WHALOM PARK: Whalom Park Opera co. in The Alaskan 15-20 to good business.
L. S. WOODS.

HOLYOKE.—MOUNTAIN PARK CASINO: Buster Brown 15-21; fair performances to good business closed musical comedy season. Vaudeville is present attraction.

MICHIGAN.

DETROIT.—GARRICK: The Bonstelle co. in one of the most successful stock engagements of local record, offered 15-20 The Lady from Oklahoma, by Elizabeth Jordan.==TEMPLE: Diversified vaudeville bill headed by Mlle. Albertina Rasch.==MILES: The Great Worras Troupe.==AVENUE: Rector Burlesquers.

MISSOURI.

DE SOTO.—JEFFERSON: The Carson Sisters 12, 13, pleased packed houses. James Dunn 16, 17.
S. H. LEDERER.

NEBRASKA.

LINCOLN.—OLIVER: Barrow-Winninger Players in Girls 22-27. The Idler 29-Aug. 3.==ITEM: Vaudeville has been added to attractions at Capital Beach.
VICTOR FRIEND.

NEW HAMPSHIRE.

DOVER.—NEW COVERED CENTRAL PARK: J. W. Gorman's co. in The Suburbanites, a musical comedy by Matthew Ott, pleased good business 8-13.==ORPHEUM: Henella and co., magicians; Jimmy Green, eccentric comedian; Madeline Wells, singing ventriloquist; the Great Albano, Italian musician, and pictures pleased good business 8-13.==LYRIC: Adele James, singing comedienne; Hal Frost, female impersonator; Hazleton and West, comedy sketch, and pictures pleased good business 8-13.==ITEM: John E. Coutts replaced W. S. Hale as resident manager of the New Covered Theatre, Central Park, 10.
FRANK H. KEENAN.

PORTSMOUTH.—THEATRE: The Stillmans, comedy sketch team; Harland and McVeigh, singing and dancing; Bud Carmin, boy soprano; George Reynolds, ballad singer, and the regular photoplays drew well 15-17. Change of bill 18-20 included the Paterson Trio and the Musical Allisons.==YOUR: House closed 10 on account of hot spell; reopened 22.
F. E. HASTY.

MANCHESTER.—MASSABESIC LAKE: Augusta Perry and co. in Quincy Adams Sawyer 8-13. Peter Maguire in A Night Frolic 15-20. Bluebeard, Jr., 22-27.==ITEM: Motion pictures are being shown at the Lyric, the Auditorium, the Crown, and Rustic theatres.

NEW JERSEY.

BURLINGTON.—AUDITORIUM: Photoplay, the current bill, attracted good-sized audiences week of 8. Among the entertaining acts were Jack and Elsie Davis, and Oakes and Oakes in a comedy pianologue skit.
J. WILL BURR.

UNION HILL.—HUDSON: The Incompatibles 15-21; fine bill; packed houses. The Traveling Salesman 22-27.
WALTER C. SMITH.

JERSEY CITY.—ORPHEUM: Edna May Spooner and co. closed for season 10.

NEW YORK.

NIAGARA FALLS.—INTERNATIONAL: Appel Stock co. in Beverly of Graustark 16-20; capacity. Girls 22-27.==CATARACT THEATRE: Vaudeville; fair business. Chicago Stock co. opens for the season July 25. Fitzgerald's Opera co. closed on account of poor business.
S. HIRSCH.

SYRACUSE.—WIETING: Ralph Kellard Stock co. in Raffles attracted well 15-20, regardless of hot weather.==VALLEY: The Night of the Fourth drew well and pleased 15-20.
E. A. BRIDGMAN.

ELMIRA.—RORICK'S: The Manhattan Opera co. scored a big hit in Mlle. Modiste 15-20; capacity. Caroline Dixon was at her best in the title-role and good work was done by Francis Lieb, Arthur Burckley, Raymond Crane, Wilmer Bentley, Arthur Hall, Sarah Edwards, Meade Foster, Ida Van Tine, Fred Emerson, and Nell Willette.
J. MAXWELL BEERS.

NEWBURGH.—ACADEMY OF MUSIC: Moving pictures and vaudeville 15-20 to crowded houses; pleasing performance.
JOHN W. GARDINER.

ROCHESTER.—LYCEUM: Coleman Players closed season in Wildfire 15-20.==TEMPLE: Vaughan Glaser Stock company in Mary Jane's Pa.==BAKER: Summer Stock in The Factory Girl.

OHIO.

YOUNGSTOWN.—PRINCESS: Vaudeville and pictures 15-17, pleasing large business.==IDORA PARK: Vaudeville to large houses.==ITEM: Before the regular opening of the Grand next season, engagements will be played by Billy Watson's Beef Trust and by the Orientals, Aug. 1 and 8, respectively.
W. D. WAGNER.

SPRINGFIELD.—SPRING GROVE CASINO: Meredith Sisters, Mlle. Emerie and co., the Glissandos, Ferguson and Northlane were the bill 14-20 and drew fair business.
GEORGE W. WINANS.

ASHLAND.—COLONIAL: Little Widow 15-17 failed to please good business.==UNDER CANVAS: Kinsey Comedy co. 15-20 satisfied big business.
C. L. YEARICK.

CAMBRIDGE.—COLONIAL: To open Aug. 7 with Field's Minstrels.==ITEM: Barnum and Bailey's Circus drew large crowds 13.
A. C. SARCHET.

OREGON.

PORTLAND.—HEILIG: Cathrine Countiss and Sydney Ayres opened Summer engagement in The Thief 14-21.==BAKER: White Slave moving pictures.==ORPHEUM: The Drums of Oude; large attendance. As a result of Elks' convention in Portland, 8-13, all theatres were sold out.
JOHN F. LOGAN.

PENNSYLVANIA.

LANCASTER.—COLONIAL: Fred and Annie Pelot, Eddie Drake, Taylor and Clifford, and Aurora Trio, 15-17; O'Neil Trio, Tom and Edith Almond, Darrell and co., Harry Sauber, and pictures, 18-20; entertained large houses.==FAMILY: The Dorner Players in My Uncle from Japan 15-20, with Joseph Gillow, Lois Howell, Charles Dey, Anna Denslow, Florence Fasig, Joseph Clancy, and Charles Foster in the leading parts; pleased fair sized audiences.==ROCKY SPRINGS PARK: The Iroquois Band 14, Ad. Stork, conductor, gave an excellent concert to a large audience. Manager C. A. Yecker, of the Fulton, and Frank McGrann have arranged with Sousa's Band to give two concerts here Aug. 24.
D. H. SENSENIG.

WILLIAMSPORT.—VALLAMONT PAVILION: Clara Turner co., No. 1, in The Suffragettes 11-13 to fair-sized and appreciative audiences; satisfactory production. This closed Miss Turner's engagement here. Her co. will play balance of season at Sunbury, Pa. Vallamont Stock co. opened for balance of season in The Devil 15-17 to a good-sized audience; well balanced co. Almost a Wife 18-20.
JULIUS G. ULMAN.

HARRISBURG.—PAXTANG PARK: Week of 8-13, Lampe Brothers, 8l and His Mule Maude, Ruth Curtis, Four Musical Maids, Charles Heclow, Professor Bristol's Equine Wonders. Week of 15-20, Two Mitchells, Wilkins and Wilkins, Dorothy De Schelles and co. in playlet, The Get Away; George R. Garden, the Kinsmera. The park theatre has been crowded by well pleased audiences during the hot weather of the past weeks.
T. D. MACAVOY.

SUNBURY.—ROLLING GREEN PARK: Clara Turner Players to capacity houses. The Man Next Door 15-17, The Suffragettes 18-20.
LOUISE DALIUS.

SCRANTON.—POLI'S: Charley's Aunt was the offering 15-20 to excellent business. York State Folks this week.

RHODE ISLAND.

PROVIDENCE.—KEITH'S: The Albee Stock co. made the hit of its season with The World and His Wife 15-20. The Chorus Lady 22-27.==EMPIRE: The Empire Stock co. closed the regular Summer season with The Wolf 15-20.
HOWARD F. HYLAND.

NEWPORT.—FREEBODY PARK: Eight Texas Tommy Dancers, Leon Rogee, Fentell

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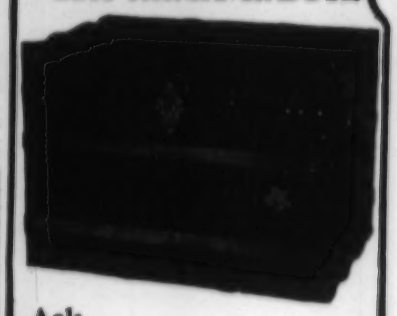

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and Valorie, Bessie La Count, Frank Carmen, Loretta Twins 15-20; capacity houses. —OPERA HOUSE: Four Grohvinis, Adams and Giroux, Frances Girard 15-20; good business.—COLONIAL: Miller, Eagle and Miller, Palmer and Francis, Emily Dodd and co. 15-20; big houses.—BIJOU: Independent films to good houses. G. S. GARDNER.

TENNESSEE.

BRISTOL.—COLUMBIA: Vaudeville 22-27, including Hilton La Verne, Spencer and Williams, Hughes Musical Trio, Gorman and Russell, Betty Wells, and motion pictures. DAVID J. CARR.

TEXAS.

WAXAHACHIE. — AIRDOME: Gallup Stock co. 8-13; fair business and co. Peycen Stock co. 15. W. B. REYMULLER.

VIRGINIA.

PETERSBURG. — VIRGINIAN AND COCKADE: Moving pictures 8-13; business fair. H. J. O'NEIL.

WASHINGTON.

SEATTLE.—MOORE: Thurlow Bergen and co. in The Lottery Man 7-13, matinees 10 and 13, pleased fair business.—METROPOLITAN: Dark 7-13.—Moving pictures at the GRAND and the ALHAMBRA. —SEATTLE: A benefit 10, given for A. A. Macdonnell, was well patronized. The programme consisted of vaudeville acts taken from various theatres in the city. BENJAMIN F. MESSERVEY.

TACOMA.—THEATRE: Thurlow Bergen and co. in Old Heidelberg 5, 6. Margaret Illington received big ovation in Kindling 10, 11. FRANK B. COLE.

SPOKANE.—AUDITORIUM: Margaret Illington in Kindling to big business 12, 13.

CANADA.

SASKATOON, SASK.—EMPIRE: The Spring Maid to capacity 9. Albino Avolo co. to fair business 10, 11. The Flirting Princess 15, 16.—SHERMAN STAR: Lewis and Lake Stock co. was well patronized for two weeks, ending 20. H. MANLEY.

REGINA, SASK. — REGINA: Under Southern Skies 8; poor co. and business. Mizzi Hajos in The Spring Maid 9 pleased capacity. S. G. MCINTYRE.

HALIFAX, N. S.—ACADEMY OF MUSIC: Margaret Anglin 5, 6 in Green Stockings closed her season to large business at advanced prices. The Havoc 11-13. May Robson in The Rejuvenation of Aunt Mary 15-20. J. W. POWER.

ST. JOHN, N. B.—OPERA HOUSE: Old Home Week 8-13 was a disappointment as regards its special events. The fine weather kept the people out of doors and the King-Lynch Players did not meet with the patronage that their efforts merited. The engagement closed 13 with Sydney Drew's Billy. A return engagement at some more auspicious time will undoubtedly prove more successful for this excellent organization. K. C. TAPLEY.

MOOSE JAW, SASK. — CITY: Harry Bulger in The Flirting Princess 20.—ITEM: Cole Brothers' Circus gave a good exhibition to crowded tents 10. ALFRED W. LANE.

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WOMEN.

Abbott, Pearl, Louise Aigen, Louise Ashton.

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Cameron, Louise, Mrs. Fred Collins, Una Chadwick, Florence Clark, Eileen Cosgriff Corinne, Fay Cass.

Delmar, Madeline, Anna Denslow, Miss B. Douglas, T. A. Davis, Mrs. K. De Becker.

Edwards, Mrs. James, Mary Emerson.

Foster, Ouida, Theresa Fletcher, Josephine Foy, Mrs. B. S. Frank, Sarah French, Lillian C. Ford.

Gordon, Eleanor.

Hadley, Virginia, Ailine Hackett, Bessie Hill, Frances Harned, Florence Huntington, Bertie Herron, Edna Hunter, Minerva Hall, Warda Howard, Catherine Henry, Juanita Hooper, Evelyn Henderson, Bessie Hall.

Johnston, M., A. James, Patsy Jones, Eulalie Jenson.

Kelley, Desmond.

Lewis, Clara, Lotta Lee, Claudia Lucas, Kitty Lawrence.

Marctin, M., M. Millicent, Daisy Mosher, Blanche Moulton, Bertie May, Mrs. Morrison, Martha Mayo, Nora May, Fannie R. McDowell, Martha McGraw.

Neville, Harriet.

Petrova, Olga, Hattie Perry, Dorothea Pardoe.

Russell, Nan, May Rupert.

Stanley, Florence.

Turner, Charlotte, Jeanne Towler, D. Temple.

Van Antwerpen, Mrs.

Warrington, Jane, Mary Wentworth, Babe Williams, Marie D. Warfield, Billie Wilson, Jean Weir, Estelle Wahl, Jean B. Ward.

MEN.

Arlington, E.

Brown, Chas. S., Wallace Beerey, Willis Brown, Dan. Bruce, Mr. Burkell.

Carroll, Thos., Paul Cazereuve, Frank Currier, A. W. Crane, Jack Champion, B. Cook.

De Wolf, Stanley, Russell De Richard, Lew Dunbar.

Eldon, Henry.

Fairbanks, T. F., James Ferris, Jos. Francuer, Allen Foster, P. C. Foy, N. H. Ferris, Wm. C. Fiske, Edw. Foley.

Gwynne, Claude, Phil Gasbrock.

Harder, W. H., G. F. Harris, Homer Hunt, Geo. W. Herbert, Walter Halbach, Gerard Harcourt, Mr. Hutchinson, Robt. Harvey, A. Heindl, Robt. Homans, Will Horwitz.

Innes, Wm.

Kennedy, Chas., M. F. Keely, D. J. Kirby, David Kirkland.

Lambart, Mr., Arthur Lipson, Geo. Lask, Warren Lyle, Geo. Lyden, Walter Lysat, Augustus Lukeman.

Murray, Frank, H. J. Morrison, C. Morris, Jos. R. Mann, Leonard Montemayor, Louis Miller, A. Malboeny, Robt. Milaken, H. W. Merton, Harry B. Marshall, Wilbur Mason, Chas. Miller, Tim Murphy, W. H. Mack, L. MacDonald, Frank McEntee, E. Mackenzie, J. B. McAuliffe, A. McLean, B. McRae, Sam. Maguire, M. MacDowell, B. McOwen.

Newcombe, Bobbie, Jack Norton.

O'Brien, W. J.

Patten, Goldwin, A. C. Pringle, Geo. Petti, Walter Perkins, Geo. Probert, Homer Patts.

Radcliffe, E. J., Willie Ryan, John Ransom, Geo. W. Raynes, Thos. Ricketts, D. Rogers, W. G. Reynier.

Sterling, Oliver, Louis Stevenson, Francis Sears, Harry Strauss, Karl Stall, Le Roy Sumner, Forrest Shackleford, Fred Spear.

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Heavy man, general business man with specialty, singing and dancing soubrette, specialty team to play parts. Fred Chauncey, Hotel Speyerer, Chauncey-Keiffer Stock company, Rochester, Pa.

Strong character actor with deep voice; clever woman for second business; juvenile man. Charles K. Champlin, Red Bank, N. J.

Leading man and woman, soubrette, comedian, scenic artist who plays parts; prefer those doing specialties. Sam S. Hanauer, Savoy Theatre, Beaver Falls, Pa.

Useful dramatic people for repertoire. Charles P. King, King Dramatic company, Comfort, Texas.

Leading lady, leading man, comedian and general business man. H. Walter Van Dyke, Juneau Theatre, Milwaukee, Wis.

People in all lines for stock, first-class leading people, soubrette with specialties. Harvey D. Orr, Family Theatre, Moline, Ill.

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A strong singing and dancing soubrette to feature in farce comedy; other people that can do specialties write. R. M. Johnson, Salem Theatre, Salem, Mass.

Young light comedian for vaudeville act to open Aug. 19, vaudeville season all booked. Address Gerald Griffin, care of MIRROR.

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Tenor with light opera and concert experience, wishing to enter vaudeville, would like to hear from high-class soprano, also lady 'cello player, to form high-class musical act. Address "J. A. K." care Miss Gale, 175 Claremont Avenue, New York.

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'Cello and orchestra. Al. G. Field's Minstrels, Al. G. Field, 50 Broad Street, Columbus, O.

String bass and tuba people in all lines. Robert Grandi, Grandi Stock company, Marlin, Texas.

ON THE ROAD TO BROADWAY

(Continued from page 12.)

ing to New York I have scarcely gone anywhere, or seen any one. Those two dogs and my maid have been my only companions in a little apartment within walking distance of the theatre. Every morning I get up at 6 o'clock to study my part for the coming week, and at night I go home dead tired. That is what it means to be in stock, and I haven't had a rest for nine months.

"I came here direct from Erie, Pa., and played The Spendthrift with one rehearsal. Mr. Payton called me his wireless leading lady. When Paid in Full closes I am going straight to St. Cloud to spend a month with my mother, then back to Broadway, not 125th Street," and Miss Von Luke smiled at the thought and the dogs. It was a fetching smile that quivered about a sensitive mouth, and danced merrily in two blue eyes. Here, indeed, was a face that suggested intelligence sufficient to meet a civil service examination, perhaps even Ibsen, without dread. Brains in an attractive setting are not often allowed to languish in Harlem, or Minnesota, either, when so many New Yorkers come from Missouri. Will they like Miss Von Luke? She hopes so.

LYNDE DENIG.

NEW THEATRE FOR HARTFORD.

The Hartford National Bank Building, Hartford, Conn., will be vacated Aug. 15. The structure will be razed, and in its place a theatre to cost approximately $40,000 will be erected. It will be the first of a chain of theatres to be operated in New England cities by A. C. Morrison, of Kansas City. The plans were drawn by L. D. Bayley, and the contract for its erection has been awarded to James O'Loughlin, of Hartford.

THEATRICAL GOSSIP.

Lewis Waller will return from England about Aug. 15, to prepare for his next season at Daly's Theatre here and his various touring companies.

The new Broadway Theatre, Long Branch, N. J., will be opened on Aug. 1 by Hattie Williams and Richard Carle in The Girl from Montmartre.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

BARRYMORE, JACK: Los Angeles, July 7—indefinite.
BOOTH, VIRGINIA (R. W. Laithe): Thoroid, Can., 24, Merritton 25, Port Dalhousie 26, Oshawa 28, Bowmanville 29, Peterboro 30, Port Hope 31, Cobourg Aug 1, Trenton 2, Wellington 4, Picton 5, Napanee 6.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—indefinite.
BUNTY PULLS THE STRINGS (Messrs. Shubert and W. A. Brady): New York city Oct. 10—indefinite.
CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Sydney, Australia, April 13—indefinite.
COBURN PLAYERS: Cleveland, Ohio, 24, Chautauqua, N. Y., 25-27, New York city 29-Aug. 3, Cambridge, Mass., 5-6-7.
COUNTISS, CATHRINE (E. L. Price): Portland, Ore. 14-Aug. 24.
COUNTY SHERIFF (M. C. Jenkins): Messena, N. Y., 25, Norwood 26, Canton 27, Gouverneur 29, Clayton 30.
GILMORE, PAUL (Paul Gilmore Co., Inc.): Picton, Can., 24, Lunenburg 26, Bridgewater 27, Liverpool 29, Yarmouth 30, Digby 31, St. John Aug. 1-3, Cookshire, Que., 5, Sherbrooke 6, St. Johnsbury, Vt., 7.
GIRL OF THE MOUNTAINS (Harry Myers): Warwick, N. Y., 24, Roscoe 25, Port Jervis 27, Liberty 29, Monticello 30, Ellenville 31.
GIRL OF THE UNDERWORLD (Chas. Brooke): Bay Shore, L. I., 30, Babylon 31, Good Ground 1, Easthampton 3, Port Jefferson 6.
GREET, BEN, PLAYERS: Cincinnati, O., 8-27.
HACKETT, JAMES K.: San Francisco, Cal., 22—indefinite.
MILLION, THE: Springfield, Mass., Aug. 15.
MISSOURI GIRL: (Western: Norton and Rich): Emerson, Can., 24, Carman 25, Morris 26, Plum Coulee 27, Morden 29, Monitou 30, Crystal City 31.
OFFICER 666 (Cohan and Harris): Chicago, Ill., March 3—indefinite.
PUTTING IT OVER (Frank Hatch): Chicago, Ill., Aug. 1—indefinite.
REBECCA OF SUNNYBROOK FARM (Jos. Brooks): London, Eng., Sept. 2—indefinite.
ROBSON, MAY (L. S. Sire): Glace Bay, Can. 24, Sydney Mines 25, New Glasgow 26, 27, Charlottetown 29, 30, Amherst 31, Aug. 1, Moncton 2, 3, St. John, N. B., 5-10.
STOP THIEF (Cohan and Harris): Atlantic City, N. J., 29-Aug. 4.
TOWN MARSHAL (Louis Lytton): Port Henry, N. Y., 25, Mineville 26, Westport 27, Elizabethtown 29, Keene Valley 30, Lake Placid 31.
UNCLE TOM'S CABIN (Wm. Kibble): Flint, Mich., 24, Lansing 25, Jackson 26, Battle Creek 27, Chicago, Ill., 28-Aug. 10.
WARE, HELEN (Henry B. Harris): Great Falls, Mont., 24, Helena 25, Billings 26, Winnipeg, Can., 28-31, Grand Forks, N. Dak., Aug. 1, Fargo 2, Duluth, Minn., 3, 4.

TRAVELING STOCK COMPANIES.

BAILEY-LOCKWOOD: Springfield, Mo., 22-28, Pittsburg, Kan., 29-Aug. 4, Independence 5-11.
BRIANT (R. G. Briant): Arkansas City, Kan., 15-27.
CORNELL-PRICE PLAYERS (W. E. Cornell): Alpena, Mich., 15-27.
DE ROAME, TRUMAN (Wylder Walters): Abilene, Tex., 22-29.
DYMONT (A. M. Diamond): Marquette, Mich., 22-27.
FRANK, JOHN E., PLAYERS (Clarence Auskings): Sulphur Springs, Tex., 22-27, Paris 29-Aug. 3.
GALLUP (Bert R. Gallup): Dallas, Tex., 22-27.
GRAHAM, OSCAR: Independence, Kan., 21-27, Chanute 28-Aug. 3, Iola 4-10.
KEYES (Chester A. Keyes): Jefferson City, Mo., 22-28.
MAHER, PHIL: Malone, N. Y., 22-27.
REYNOLDS AND ROSS PLAYERS (Billy Ross): Trenton, Mo., 22-27; Chillicothe 29-Aug. 3.
SPENCE THEATRE (Harry Sohns): Salina, Kan., 15-27.
TAYLOR, ALBERT: Montgomery, Ala., July 1-Aug. 3.

OPERA AND MUSICAL COMEDY.

ADOLPHUS (Strum and Workman): Los Angeles, Cal., April 8—indefinite.
BOSTON COMEDY (H. Price Webber): Richmond, Me.—indefinite.
CASINO PARK STOCK: Holyoke, Mass., May 30—indefinite.
DON'T LIE TO YOUR WIFE (Rowland and Clifford): Des Moines, Ia., 22-24, Omaha, Neb., 25-27.
FISCHER'S FOLLIES (Messrs. Fischer and James): Los Angeles, Cal., March 17—indefinite.
FITZGERALD'S, W. D., MUSICAL STOCK: Syracuse, N. Y.—indefinite.
GILBERT AND SULLIVAN COMIC OPERA: San Francisco, Cal., July 21—indefinite.
GIRL FROM MONTMARTRE (Chas. Frohman): New York city Aug. 5—indefinite.
GEM MUSICAL STOCK (Chas. W. Ware): Peaks Island, Me., June 22—indefinite.
HARTMAN, FERRIS: Oakland, Cal., June 28—indefinite.
JUVENILE BOSTONIANS (B. Lang): Honolulu, Hawaii, May 22—indefinite.
KOLB AND DILL (George Mooser): Los Angeles, Cal., June 9-July 27.
LEWIS AND LAKE MUSICAL COMEDY: Calgary, Alta., Can.—indefinite.
LEWIS AND LAKE MUSICAL COMEDY: Edmonton, Alta., Can.—indefinite.
LINCOLN PARK OPERA (J. W. Gorman): Fall River, Mass.—indefinite.
LOUISIANA LOU (Harry Askin): Los Angeles, Cal., July 22-27.
MANHATTAN OPERA (Geo. Lyding): Elmira, N. Y., May 27—indefinite.
MERRY WIDOW REMARRIED (Max F. Kenhauer): Chicago, Ill., Aug. 4—indefinite.
MILITARY MAID: Chicago, Ill., Aug. 5—indefinite.
MODERN EVE (Mort Singer): Chicago, Ill., April 21—indefinite.
MORTON'S MUSICAL COMEDY (Lewis J. Morton): Trenton, N. J., April 22—indefinite.
O, YOU SCHOOL GIRLS (Alex. N. Lyons): Rutland, Vt., 22-27.
PINK LADY (Klaw and Erlanger): London, Eng., April 11-July 27.
PRINCESS OPERA: Montreal, Can., June 17—indefinite.
RED ROSE: Halifax, N. S., Aug. 5-10, New Glasgow 12, Amherst 13, Moncton, N. B., 14.
ROSE MAID (Werba and Luescher): New York city April 22—indefinite.
SCHEFF, FRITZI (Messrs. Shubert): New York city Aug. 1—indefinite.
WINSOME WIDOW (Florenz Ziegfeld, Jr.): New York city April 11—indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city July 22—indefinite.

BURLESQUE.

AVENUE STOCK (Drew and Campbell): Detroit, Mich.—indefinite.
GAYETY STOCK (J. P. Eckhardt): Philadelphia, Pa.—indefinite.
LADY BUCANEERS (Harry Strouse): Toronto, Can., 27-Aug. 3.
LAFAYETTE STOCK (C. M. Bagg): Buffalo, N. Y.—indefinite.
STAR STOCK (Drew and Campbell): Cleveland, O.—indefinite.

CIRCUSES.

BARNUM AND BAILEY: Elkhart, Ind., 24, Kankakee, Ill., 25, La Salle 26, Moline 27.
BUFFALO BILL AND PAWNEE BILL: Muscatine, Ia., 24, Iowa City 25, Oelwein 26, Decorah 27, Charles City 29, Austin, Minn., 30, Spring Valley 31, La Crosse, Wis., Aug. 1, Winona, Minn., 2, Eau Claire, Wis., 3.
GOLLMAR BROS.: Virginia, Minn., 24, Eveleth 25, Biwabik 26, Two Harbors 27, Cumberland, Wis., 29.
RINGLING BROTHERS: St. Paul, Minn., 24, Mankato 25, Rochester 26, Faribault 27.
YOUNG BUFFALO AND COL. CUMMINS: Little Falls, N. Y., 24, Rome 25, Watertown 26, Ogdensburg 27.

BANDS

BALLMANN'S: Bismarck Garden, Chicago, Ill.—indefinite.
BANDA ROMA: Sans Souci, Chicago, Ill.—indefinite.
CAVALLO'S: Forest Park, St. Louis, Mo.—indefinite.
CONWAY, PATRICK: Camden, N. J., 22-27.
DE BACKER, JEAN: West View, Pittsburgh, Pa.—indefinite.
DON PHILIPPINI: Riverview Park, Louisville, Ky.—indefinite.
D'URBANO: Riverview, Detroit, Mich.—indefinite.
ELLERY'S: Electric Park, Kansas City, Mo.—indefinite.
HAND'S: Forest Park, Chicago, Ill.—indefinite.
JAVIEN'S: Lakemont, Altoona, Pa.—indefinite.
KILTIES, THE: White City, Chicago, Ill., June 17—indefinite.
MACKEY, C. STANLEY: Woodside, Philadelphia, Pa.—indefinite.
NATIELLA: Fontaine Ferry, Louisville, Ky.—indefinite.
NIRELLA: Kennywood, Pittsburgh, Pa.—indefinite.
PASSERI: Washington Park, Gloucester, N. J.—indefinite.
PRYOR, ARTHUR: Riverview Exposition, Chicago, Ill., June 23—indefinite.
THOMAS, THEODORE (Frederick Stock, conductor): Ravinia, Chicago, Ill., July 12—indefinite.
TOMMASINO, ALFREDO: Point Breeze, Philadelphia, Pa.—indefinite.
WEBER, JOHN C.: Zoo, Cincinnati, O., July 8—indefinite.

MOTION PICTURES.

BERNHARDT, SARAH, AND MADAME REJANE: Chicago, Ill.—indefinite.
CARNEGIE ALASKA-SIBERIAN EXPEDITION (Co. A; P. P. Craft): New York city May 20-Aug. 3.
CARNEGIE ALASKA-SIBERIAN EXPEDITION (Co. B; P. P. Craft): Pittsburgh, Pa.—indefinite.

(*Continued on page 34.*)

GEORGE WEBB
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MOTION PICTURES

"SPECTATOR'S" COMMENTS

THE fact that dramatic motion pictures are susceptible of far wider range of theme than stage drama has been frequently referred to in different ways in these columns. The point has been illustrated again recently by a type of pictures produced by three different companies—the Vitagraph, the Thanhouser, and the Biograph. In each instance the picture producer was able to make a vivid, gripping dramatic story based on supposed conditions of life when man was in the most primitive state. How impossible this would have been on the stage one has only to reflect to understand.

* * * *

What would be the result, even under the most skillful management, of a serious dramatic act on the stage along the line referred to above? Is there a producer with sufficient assurance to attempt such a thing? Let us try to imagine, if we can, a primeval drama enacted on the stage. If it would be realistic to the limit of its possibilities, the characters, capering about in their costumes of matted grass among the imitation rocks, caves and forests of the stage, would be obliged to emit sounds from their throats which could go no further than grunts and chatter, for it would be at once a grotesque inconsistency if they were to utter intelligible words and sentences. It follows, therefore, that the drama, if it could be so dignified by name, would consist of nothing but action—and such action as would be compatible with the primeval period involved. Pantomime, of course, would be as impossible as speech, because pantomime equally with speech presupposes intelligence, and we are dealing with the human animal before the age of reason. It seems certain, in view of all these conditions, that the attempt to make stage drama from the material described would be nothing but a howling farce.

* * * *

And yet how easily the whole thing was accomplished in motion pictures anyone can testify who had the pleasure of seeing any of the films named above. The last one, that of the Biograph, called Man's Genesis, offers the most striking example of the point under discussion, because it deals with man's state before there was the first vestige of intelligence. Indeed, the picture's purpose seems to be to advance a theory to account for the first glimmer of reason in the human brain. That a drama of love and hate, with a conflict of passions and the triumph of the weak, aided by a spark of intelligence, over the strong, depending only on brute force, could be successfully evolved in a motion picture, is little short of marvelous in itself. But still more marvelous is the fact that the picture story thus evolved is intensely gripping and fascinating to look upon—even by the most ordinary classes of spectators.

* * * *

It will be interesting to repeat briefly the story of this exceptional picture play, and at the same time note how the producer has made a dry theme throb with life and has converted a subject of supposed interest only in the classroom to one of absorbing appeal as an incident of entertainment. By so doing we may discover more clearly the wonderful power of the dramatic motion picture in directions little considered by the public and scarcely dreamed of by at least a part of the gentlemen who are actually in the business of making motion pictures. Indeed, the lamentable lack of vision and imagination of so many of the later picture producers might be somewhat dispelled if they would seize some opportunity to see and study the film called Man's Genesis and others like it. It is possible that by so doing they might come to realize in just a small degree how utterly far behind they are in their conceptions of what constitute dramatic motion pictures.

Here is the story of Man's Genesis as The Spectator reads it. In the beginning, before man had brains beyond those of the dumb animal, he fought only with his hands and feet and lived in caves. He protected his body with coverings of grass (the one inconsistent detail of the story, introduced, no doubt, as a concession to decency). The males and females of the species stood partly erect, carried their arms and hands at curious, crooked angles, and lived on nuts. Lily White, a female of more than the common attractiveness, became an orphan and was appropriated by Weak Hands, a male of less than the normal strength. He carried her off to his cave, but she was coveted also by Brute Force, who threw Weak Hands down a treacherous cliff with a force that nearly killed him. Then Brute Force carried the female to his own cave, while Weak Hands nursed his wounds alone. Dumbly groveling in his cave, Weak Hands happened to press a stick into a hollow stone. The stone clung to the stick and became a weapon. Weak Hands idly hit the stone-headed club against his leg and it hurt. Surprised, he hit it against his wrist and head, and learned that they also hurt. Smarting still under the loss of his female captive, and from what we may take as a primeval indication of human love, his brain evolved a dumb thought, and this thought was that with the stone weapon he was a match for Brute Force. Love or lust, as you will, backed by the advantage of the weapon, gave him courage and he sallied forth to recover his bride. A blow on either wrist disabled the hands of Brute Force, who returned to the attack with lowered

THE LUBIN BASEBALL TEAM

From Left to Right—First Row: Edward Mulverhill, Martin Faust, Harry May, Jack Kohler, Jack McDonald. Second Row: Stanley Lowry. Third Row: Bill Engle, Ira Lowry, John De Foney, Charles May, John Keenan. Fourth Row: Fred Thum, Bill Hallman, (Capt.) Robert Smith, George Steffield. "Buster" Roswell, Johnson, "Mascot."

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head, like a bull, but the stone weapon stopped him again, and eventually, after a battle of animal fierceness, he was stretched out dead. Then Weak Hands seized his bride and bore her home. On the way he met others of the tribe and taught them respect for his prowess by blows on the arms, whereby he became, as we may suppose, by reason of his superior intellect, the ruler of the race.

* * * *

So much for the story. The manner of handling the details deserves special mention. The backgrounds were wonderfully suggestive of the supposed period and the movements of the primeval people must have been perfected only after the most painstaking rehearsals. The part of Brute Force was absolutely convincing in its fierce, dumb animalism. Of the technique of the scenic construction nothing need be said, as this producer has long been a master of the art, which he has personally done so much to develop. There were little touches of comedy that came in spontaneously and gave the picture added interest, such as the wedding breakfast, when Weak Hands and Lily White were seen sitting on rocks munching nuts. Taking all in all, the picture is a remarkable achievement—not as a scientific exposition of the genesis of man, for we need not accept all its teaching literally—but as a plausible and strongly interesting demonstration in a figurative way of how man may have developed.

* * * *

Having described the picture, may we not ask again if it does not illustrate forcibly the greater scope of the motion picture over the stage? Will it not be in place also to ask once more how many picture makers are there now producing alleged dramatic films who could have handled this subject at all, or can even understand very much about it? This last question returns us to a theme touched on a few paragraphs back and at some length last week—the slowness of some recent producing companies to comprehend the dramatic art of motion pictures. Photo-playwrights, picture editors, directors, and players nearly all, to a greater or less extent, see the value of art in dramatic films and strive to develop that art, but the business ends of a few of the companies do not see it, or will not see it, which for the present amounts to the same thing. Thus they hamper the success of the people whom they have employed to produce their films. Why should they pay large salaries to star players and then fail to co-operate with them or even sympathise with their efforts to do artistic work, ignoring the necessity of properly constructed photoplays, and pretending to see nothing in the artistic quality of their productions? Do they imagine that their hired stars ever got their reputations in the sort of rubbish they are now expected to work in?

These very estimable men who have invested in picture production and are no doubt trained business men, but who are nevertheless persistent in ignoring the dramatic art qualities of their product, will learn eventually beyond question that their attitude is a serious stumbling block to their success. None of these men would presume to undertake a theatrical production, or if they did they would not imagine they could handle the business in the way they do their own picture production. And yet the ultimate success of their business depends largely on the same elements that govern in the theatrical field.

THE SPECTATOR.

FOX COMBINATION GRANTED INJUNCTION

Judge Hand of the United States District Court Infers That Restricted Use of Patents May Produce a Restraint of Trade.

Saturday, July 13, a decision of particular interest to the motion picture trade and commercial combinations at large was handed down in the United States District Court by Judge Hand, who intimated that a combination of interests restricting the use of their patents may be an illegal monopoly and a restraint of trade. This opinion was called out by the suit brought by the Greater New York Film Company, which is controlled by the William Fox theatrical interests, against the Motion Picture Patents Company, in which it is alleged that the terms of the Fox contract have not been fulfilled by the other parties in not supplying this exchange with their films, and accordingly is a violation of the Sherman anti-trust act, which provides for the illegal conspiracy in restraint of trade. Judge Hand maintains that a combination of patent owners may constitute an illegal monopoly and become a restraint of trade, though the patented article has a right to exclusive monopoly in its own field.

An injunction was also granted in the U. S. Supreme Court June 1, under Judge Hough, against the General Film Company, representing the Patents Company, preventing these companies from interfering with the business of the Greater New York Film Company, and compelling them to supply them with their films. The suit first began in the Federal Court on May 29, and was followed by a series of other suits in the State Supreme Court, in which Fox was defeated. The Fox exchange, it is declared, is the only exchange left from one hundred and forty, which were bought out by the General Film Company, and which were supplied by the Patents Company. The Fox exchange refused to sell, and was accordingly served with a notice of cancellation, and the General Film Company stopped supplying the exchange, while it is alleged the General Film Company attempted to get customers away from the Fox exchange. It was then that suit was commenced in the State Supreme Court.

The Patents Company and allied interests contend that they are not operated as a monopoly in restraint of trade, that they do not control the picture business of America, that nearly half the field is occupied by two other large organizations of producers, and that no coercion or other illegal means are employed to win exhibitors, beyond the legitimate effort to give the public the best classes of pictures, exhibitors being free to use whatever service they elect. The case will be contested to the limit, it is said.

EXHIBITORS' CONVENTION IN TOLEDO.

The seventh annual convention of the Motion Picture Exhibitors' League, of Ohio, took place at Toledo Wednesday, July 17. Mayor Brant Whitlock was present and spoke of the educational value of pictures and trusted that there would be a more strict censorship against films which showed false views of life. Kate B. Sherwood also spoke on The Greatest Educational Movements To-Day, which she declared to be woman suffrage and the motion picture. It was resolved by the convention that a resolution be sent to the State Legislature requesting that the Governor be empowered to appoint a State board of censorship, indicating thereby that the exhibitors doubted their own ability to keep their shows clean. Delegates to the Chicago convention were also named, and it was decided to leave the time and place of future State meeting to the discretion of President Neff of the national league.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

Writing from a town across the water, the name of which The Spectator cannot make out, Gerald Griffin says:

> Taking in the baths and the picture shows, last night I saw Flaming Arrows. I don't know whether it is a Selig or an Essanay—did not recognize any of the actors—but I did recognize *that Taylor trunk*. This is not an advertisement for Taylor, but I do want to know why all New York Fifth Avenue heiresses have *second-hand* trunks when they leave New York to visit "dear old uncle" (made up like Canby in Arizona) on his ranch. Some even have the stickers on the end. One looked like the Broadway Burlesquers' tag, but after seeing the picture I concluded it was Billy Watson's Beef Trust. William Brady refused $10,000 for Trilby for picture rights. If he will come to Worcester he will see it at Palace Empire, and they are paying nothing.

"A MIRROR Reader for Ten Years" writes in a vein that prompts The Spectator to hope that some of those producers who still believe that art has no place in motion pictures would read what is here said and take it to heart:

> Kindly permit me to express myself regarding the modern, up-to-date photoplay. I write you feeling certain that, being published in THE MIRROR, my remarks will be read by all for whom they are intended—viz., photoplay producers and photoplay writers. I have been a motion picture devotee for more than six years. I now see from nine to fifteen first-run pictures each week, and have long been aware of the fact that they are not making the artistic progress they should. The main trouble is that a majority of them lack *conviction*. A few years ago, when everybody was writing 'em, I had a serious ambition to become a playwright, and studied everything from Shakespeare and Ibsen to Clyde Fitch and Augustus Thomas, likewise hundreds of printed plays, books on technique and construction, etc., and feel that I am fairly well qualified to be a judge of what constitutes a *good* drama and a *good* photoplay. Not wishing to be like the carping critic, who finds faults but offers no remedy for their correction, I desire to offer a few helpful hints.
>
> As stated above, there is a woeful lack of *convincing qualities* in the photoplays now being produced. There is a deplorable lack of true *technical construction*—not sufficient *introduction* and *preparation;* things just happen, regardless of *logic* and *consistency*—"logical sequence of events" and "verisimilitude." I contend that a photoplay should be as carefully constructed as a play for the speaking stage. The writing of better photoplays can only be encouraged and accomplished by giving authors due recognition. Manufacturers may pay them well for their work, but that will never satisfy the heart of a true artist who longs for fame. The time is not far distant when a name will be as much of a drawing card as the title of the picture or the maker's trade-mark. Let those who aspire to become successful photo-playwrights acquire a spiritual understanding of *technique;* it will enable them to write stronger, more interesting, more meritorious photoplays. Like the speaking drama, the photo-drama

BARBARA TENNANT
Who Plays Leads for the Eclair American Company

should have its "introduction, development and denouement." Especial consideration should be given that invaluable dramatic element called "*suspense*"—excite the spectator's interest, sympathetic curiosity, and keep him guessing as to the final outcome. Be careful that the "leaders" or explanatory inserts do not destroy the suspense, as is now too often the case, but rather intensify it by their use.

This is a plea for better, more consistent, carefully constructed photoplays. Wishing to give honor to whom honor is due, I will say that some of the best examples of modern photoplays are those of the Biograph Company, directed by Mr. Griffith. Also those written and produced by G. M. Anderson of the Essanay. Edison pictures excel in artistic and literary qualities; they are particularly strong on details. Lubin pictures are gaining in strength and excellence. There is too much "heroic" photography in Vitagraph pictures. Melies pictures are terribly weak and inconsistent—they need a corps of competent, sincere players. Selig pictures are not as good as they were one year ago. Essanay and Kalem do very well.

Oh, Mr. Producer, why do you insist upon giving us those "simple," "unsophisticated" stories? Don't you imagine that a majority of photo-fans can *think?* Raise the standard, all ye who have the power to do so!

"I. M. P.," of Chicago, has something to say on the question of actresses who can afford to appear with hair hanging down their backs. Here it is:

I never miss the letters and comments in my MIRROR and up to now have been content to read what others were thinking about the same things that I was interested in, but now I want to have my say.

About a month ago I read a letter about "make-up" and hanging hair. It did not occur to me to answer it until a few nights ago, when I saw my favorite in a play with her hair "in a braid." Now I am up in arms against "A. S. G." and his statement that Florence Lawrence is the only actress who can afford to wear her hair hanging.

I would suggest to "A. S. G." that he look for the American film For the Good of Her Men, and then say if he is not willing to admit that there is at least one other girl, Pauline Bush, who can well afford to wear her hair hanging when the part she is playing calls for it (she would not do so if it didn't).

With the Mirrorite who defended the American Film Company in another number of THE MIRROR, I am an ardent admirer of the work of that splendid company. I am not on the inside, but I have watched with a great deal of care and interest on the average of fifty films a week for many months, and it has seemed to me that details and the finer bits of business have been more beautifully worked out by the Flying A players than by any others.

I hope that "A. S. G." will see this letter and the film I mentioned—and repent of his rashness.

Faithful Benny reminds us that the part of the mother in What the Driver Saw (Lubin) was played by Mrs. George Walters.

"Subscriber," of New York, comes forward in praise of "G. M. Anderson and some of his company." "He is a delightful actor," writes "Subscriber," "and I enjoy his work immensely; also his splendid support, Mr. Shaw and Mr. Mackley."

"J. C.," of Atlanta, Ga., asks the oft-refused question about the identity of Biograph players. Sorry, but THE MIRROR is not yet revealing Biograph identities.

Prefacing her request for answers to questions, Dixie Hart, writing from Los Angeles, Cal., expresses herself as believing that Alice Joyce and Mary Fuller "are destined to be the most popular and well-known actresses of the silent drama." She also has a good word for Romaine Fielding as a capable actor, but thinks he ought to have his hair cut. Questions: (1) The foreman in The Agitator (American) was Warren Kerrigan. (2) Guy Coombs has been with the Kalem Florida branch, and appeared in recent releases, The Filibusters and The Drummer Girl of Vicksburg, and in a coming release, The Soldier Brothers of Suzanna. (3) Helen Gardner's new company will be connected with no existing organization.

A Springfield, Mass., reader who neglects to sign his or her letter, though giving a street address, inquires regarding "the clever little Edison player, Bessie Learn," wondering why she does not appear in more pictures. Miss Learn has been cast in a number of late Edison films, among them being the following: Madame de Mode, released July 13; Revenge is Sweet, released July 17, and When She Was About Sixteen, to be released July 31.

J. T., Philadelphia, Pa.: THE MIRROR declines to settle bets, but will state that, according to information received, the two tramps in A Hot Time, in Atlantic City, were Harry Myers and William Lewis.

Amy Stewart, Winchester, Va.: (1) The name of the actor in How States Are Made (Vitagraph) was Charles Bennett, not Clarence Bennett, the latter name having been announced by mistake of the company. (2) James Young, who took the part of the thief in The Sphinx (Vitagraph) is the actor who played Brown in Brown of Harvard. (3)

CRANE WILBUR

Popular Player in Leading Roles with the American Pathe

Pathe Frérés is pronounced as if it were spelled Pathay Frayers, pronouncing the Frérés like prayers. Melies is pronounced like Malyays.

"Originality" wonders "if it is in order to ask" a question about a Biograph actress, and then, as if to "beat The Spectator to it," adds: "I guess we may ask as many Biograph questions as we like, but getting answers is another thing." Quite right—at least for the present. "Originality" thinks that Harry Myers is developing into a very capable actor who, "by sheer ability," can make a very poor story a winner. Regarding photoplay writing, "Originality" adds:

Your issue of July 3 shows that there are still some persons trying to sell scenarios. I do hope they are successful, for the future of the motion pictures depends almost wholly on the writers who write independently of the traditions that seem to handicap many of the picture plays now on view. It seems strange that so many poor plays are now on exhibition, when really good material is returned to the writers who are bound to succeed in spite of all the editors who pass on their work. In our city we have two beautiful moving picture houses. One plays Licensed pictures to capacity; the other plays to small audiences. This latter condition has only been in effect since the formation of the new Universal Company and Film Supply Company out of the old Sales Company. The exchange which supplies the Independent theatre does not now furnish it with good enough films to rival the Licensed house, which puts on such feature plays as The Lady of the Lake, Martin Chuzzlewit, A Nation's Peril, and A Tragedy of the Desert. It's up to the film exchanges to give better films if they expect the houses which they supply to make money. It seems that after a beautiful theatre has been built that an interesting programme should be given to justify the management for providing a place where one can sit through a performance in comfort. At the present time the Licensed pictures are the ones making money. There are some companies' pictures that are so poor that they should not be inflicted on audiences who go to see first-class plays, and should only be given in the small five-cent houses. Two companies I object to are —— and ——. If managers were wise they would not show these at all. Perhaps I have written too much, but I am interested in having better moving pictures, and perhaps after there has been a great deal said about what is good and what is bad, the people who control the output of the Independent releases will realize how bad some of their plays are. I do not condemn all of the plays of the Independents, for I am a great admirer of some of them.

The names of the film companies to whose product "Originality" objects are omitted because "Originality," in a postscript to his letter, requests that this to be done. The point he makes, however, is corroboration of the position THE MIRROR has always maintained—that those picture theatres which show the most artistic picture plays are the ones that are bound to make the most money, and carrying this argument further, that the groups of producing companies which can supply the best programmes are bound to secure the best paying theatres as their customers and are thereby bound to reap the richest harvest. It appears, however, that some producing companies are still content to limit their appeal to the least intelligent classes of people, not realizing that by so doing they are deliberately cutting themselves off from the support of the best paying part of the population, while their wiser competitors who appeal to the more discriminating public, secure the support, not only of that public, but also of the large class who do not discriminate. In other words, the producer of artistic films commands the support of all the public, for the reason that even the undiscriminating part of the people prefer to see the better sort of pictures, although they may be willing also to look at films which would send an intelligent patron out of a theatre in disgust.

GOODWIN IN "MERCHANT OF VENICE."

Nat C. Goodwin is now in his Summer home at Ocean Park, California, and, with H. A. Spanuth, of the General Film Publicity and Sales Company, is at work on another feature production, The Merchant of Venice, which Mr. Goodwin is personally directing, and in which he will appear in the character of Shylock. The film is expected to be ready in about two weeks.

VAUDEVILLE MUST PAY LICENSE.

The Superior Court of Pennsylvania July 17 reversed the decision of the Common Pleas Court, in which it was decreed that a motion picture exhibition is not included in the statutory expression of a theatrical or operatic entertainment. It was declared that in such cases where motion pictures form the entire entertainment that the State license did not apply, and they will now be required to pay only the one hundred dollar license fee demanded by the city ordinance. Picture houses which include vaudeville, however, will be obliged to pay the State license of five hundred dollars.

EXHIBITORS' LEAGUE AT ALBANY.

ALBANY (*Special*).—Branch No. 2 of the Motion Picture League of the State of New York was organized here July 19 at the Hotel Kenmore. Delegates were present from Troy, Schenectady, Watervliet, Green Island, Cohoes, Rensselaer, Albany, and elsewhere. The following officers were elected: George F. Wright, Albany, president; E. O. Weinburg, Troy, and L. C. Smith, Schenectady, vice-presidents; J. C. Rosenthal, Troy, treasurer; J. E. Weidman, Albany, secretary.

The association adopted resolutions advocating more liberal Sunday laws, and to amend the Penal Code so as to admit minors to moving picture theatres during certain hours of the day. Addresses were made by Vice-President Sidney Asher, of the National League, and Samuel H. Trigger, of the National Board, and Tobias Keppler, counsel for the Motion Picture League of New York. Delegates to the national convention at Chicago Aug. 14 were named.

G. W. HERRICK.

FATAL FILM FIRE IN ALBANY.

ALBANY (*Special*).—At a fire which started in the storage room of the General Film Company here last night two lives were lost and damage to the extent of $165,000 was done. The cause is believed to have been an explosion in the film room. Ivor Strawford and Abraham Lieberman, both employed by the film company, were burned to death before they could escape from the building. Mr. Harrington, manager of the General Film Company, estimated their loss at $150,000. A thousand reels of moving picture films, valued at $105 each, and a large invoice of new machines, received only yesterday, were destroyed. Proctor's Annex, a moving picture theatre in an adjoining building, was damaged to the amount of $2,000, caused mostly by water.

G. W. HERRICK.

SCENE FROM "THE THREE VALISES" (SELIG)

Charles Clary in a Double Role, the Effect Being Obtained by Double Exposure

"YOUNG WILD WEST'S PRAIRIE PURSUIT"

A Characteristic Scene from the Nestor Release of July 26

ANTI-FIGHT FILM BILL PASSED.

Both Houses of Congress Pass the Measure and the President Will Sign It.

WASHINGTON, D. C. (*Special*).—Moving pictures of prize fights are practically abolished by the passage by the House of Representatives, July 20, of the bill of Senator Simmons—which passed the Senate—to prohibit the transportation of such a grade of moving picture films between the various States and Territories or importation from foreign countries. The President is expected to affix his signature to the measure. Southern members of Congress are especially interested in the proposed law, because of the race feeling stirred up by a former exhibition of the Jeffries and Johnson motion picture. Senator Simmons, of North Carolina, and Representative Sims, of Tennessee, pressed the bill in the Senate and House. A fine of $1,000 and imprisonment for one year are penalties for violation of the law. Representative Fowler, Democrat, of Illinois, sought to include, under the ban, motion picture displays of cock fights, dog fights, and bouts between men and bears, but failed.

JOHN T. WARDE.

EDISON PREVENTS THE USE OF HIS NAME.

A local theatre in Budapest adopted the name of Edison King. When it came to the notice of Thomas A. Edison, he demanded that the proprietors discontinue the use of his name, but they denied any intention of so doing, as they declared they had obtained the permission from a certain John Edison, of Chicago. An injunction was granted against the theatre owners. The commercial tribunal decided in favor of Thomas A. Edison, on the ground that the use of the name conveyed the impression that he was connected with the enterprise, and the case has now been taken to the Appeal Court.

TORNADO KIND TO THANHOUSER.

A recent baby tornado that struck New Rochelle, N. Y., the home of Thanhouser film, did immense damage in the immediate neighborhood of the Thanhouser plant, but somehow passed by the studio itself.

UNIVERSAL BRANCHES IN EUROPE.

July 16, Carl Laemmle, treasurer of the Universal Film Manufacturing Company, and founder of the Imp Company, sailed on the *Lusitania* for the purpose of establishing branches for the Universal Company in London, Berlin, and Paris. His wife and two children accompany him, and it is expected that he will remain abroad about two months. He will also secure contracts with several foreign producers, who, it is expected, will release through the Universal in this country. It is hoped to increase the programme with three to five a week through these foreign productions.

FINE HOUSE IN RICHMOND, IND.

RICHMOND, IND. (*Special*).—The New Murrette, the finest picture house in the Middle West, will open in Richmond, Ind., on Thursday, Aug. 1. This house is the sole property of O. G. Murray, and was built by Contractor Hazen, of Cincinnati. The decorations are all in old rose and gold. The policy of the house will be to play first-run pictures, four reels, one high-class musical act, and one singer, engaged from the musical conservatory in Chicago. The prices for admission will be 10 cents. O. G. Murray will also control the Gennett Theatre, where road attractions will be played. The Murray Vaudeville Theatre, which is also owned by Mr. Murray, will play seven vaudeville acts, booked by the Gus Sun Booking Agency. The Murray Theatre is undergoing a complete renovation for the Fall season.

HELEN GARDNER ON COVER PAGE.

The front page cover of THE MIRROR this week is occupied by Helen Gardner's portrait in the character of Cleopatra, in which she will soon be seen in the elaborate motion picture production now in preparation.

BLANCHE WALSH A SUCCESS

She Appears in a Picture Play of "Resurrection" to Fine Advantage—Other Feature Films Reviewed.

Resurrection (Masko Film Company, Bryant Theatre, July 19).—In this three-reel production Blanche Walsh has presented in picture form the play with which her name has long been associated. It is a production which shows much thought and knowledge of the requirements of picture presentation, and it is rarely that a play is seen upon the screen in which the action of both play and players blend in such a complete and compelling harmony. Every move carries the story forward into a complete, impressive whole, as the action is wonderfully explicit in the expression of situation and thought. The absence of subtitles, except where there is a direct need for them, is also a noteworthy feature, and one which adds to the absorbing qualities of the picture play. Yet it is hardly as much a drama as a novel of dramatic incident bringing out a great human lesson to the spectator. Miss Walsh by her sympathetic and vivid portrayal succeeds in lifting the picture into a very high plane of art by the exceptionally vivid character development and transition which she displays in the development of the character of Katusha. She proves herself very much a picture artist as well as a stage artist in the portrayal of subtle emotion and thought by the means of action alone. The players associated with her likewise exhibit a finer sense of the demand of the picture and without exception present a most polished and painstaking performance.

With few exceptions, the life and atmosphere of Russia is most capably suggested. The exterior sets, however, are not always chosen with an eye to the time and country of the original story, though the interior sets leave little to be desired in this respect, except as to lighting effects which might have given more naturalness to the set depicting the stop by the way on the road to Siberia, but one is able to forget this in the general delivery of the whole. It would be very hard to pick out any one scene or set of scenes, which stood out above the others, for much uniformity has been maintained throughout. It is not, however, until the death of her child that one begins to realize the depth of Miss Walsh's portrayal and her power at expressing much by simple direct appeal. The scenes in the chamber before and after the death of the merchant are all remarkably well conceived, while the views and the action in the prison are filled with a deal of character. The march to Siberia is likewise dramatic to the end, where in simple explicit action one sees her refuse to return back with the prince, preferring to work out her salvation in doing good for others.

The story itself is somewhat a departure from the ordinary picture play, as it deals with the sex question in a rather frank and open manner, which the average motion picture producer has feared to do, and therefore rather limited his scope and power of expression, although this is not the first time it has been done for the films. The subject has been treated here with much delicacy and leads one on to an impressive conclusion, teaching a human truth and a strong moral lesson. Katusha is a peasant girl who becomes the maid of two maiden ladies. A nephew visits them and is struck with Katusha's beauty. She yields and sins. Her child dies, and she leaves her home for other service, but she mets with difficulties from the infatuation of men, until at last she is persuaded to cast her lot in a house of ill repute. Here a sleeping potion is given a certain merchant. It is an overdose and causes his death. Katusha is convicted of the crime by a jury in which sits the man who first wronged her. When he comes face to face with her and realizes his part in her degredation he sets out to bring her back to newness of life. He goes with her to Siberia, where on the way a child thrown into her care awakens a new thought in her. She becomes a hospital nurse of the prison, and later, when her lover returns with a pardon, she refuses to go back with him, preferring to work out her atonement with other sufferers. During the production characteristic dances by the Russian Imperial Troupe of Players are woven harmoniously into the picture. C.

The Prison on the Cliff (Gaumont, July 30).—The Gaumont Company has again taken a rather sensational situation and idea, and developed it into a most gripping and thoroughly convincing whole. The barebone of the situation has served apprenticeship since man first attempted story telling, but it has been acted and delivered with such a deal of character that it stands out as something new and separate. To be sure, one accepts with some reluctance the character of the mother, as her undue willingness to participate in the crime strikes one as uncanny and unnatural. However, had one been shown in the first place that she was jealous of her daughter-in-law or a woman of cruel turn of mind, one would have accepted her character without such a feeling. Perhaps the most distinct feature of the film is its picturesque backgrounds of the sea and an old fortress and tower, along which the high sea rages, resulting in many exceptional views. The interior sets are also particularly good. The story is laid in 1776, when a certain marquis is brought for confinement to the tower of the fortress on conviction of high treason. The governor finds that he is a friend of his, and accordingly gives him exceptional freedom. He invites him to dine with him on the evening of his arrival, but the governor's mother sees a flirtation between the marquis and the governor's wife. She informs the governor, who becomes convinced of the truth. They plan revenge on the marquis by giving him a rope to escape from the tower cell, but the rope is too short, and the tide, which is rising around the tower, is cutting off all escape. The marquis comes to the end of the rope on the tower, makes a sensational fall the rest of the way, and struggles with the advancing tide to safety, while in a few days the governor receives a letter telling him he is forgiven for his attempt upon the marquis's life, and that he was foolish that he should suspect the honor of his old friend. C.

The Triumph of Love (Milano, July 20).—It is really too bad that such a beautiful idea should be so crudely clothed and so wretchedly done. This film in two reels could have been made most charming. It was a big undertaking, but a great opportunity, and it would have been much better to have left it undone rather than to put it out in any such shape as it has been given. It is certain that Mt. Olympus never saw such costumes as the director has seen fit to give his actresses, and it is equally certain that Diana would consider herself several stations below her proper place if she could see the way she has been portrayed. The plot of the thing concerns the love affairs of a mortal, Atteon, who is a shepherd, with one of Diana's nymphs, Lydia. Diana becomes angry when the couple disappear, because her nymphs are supposed to lead lives of chastity, and she vows to punish the lovers, who have sought the protection of Cupid. Lydia becomes exhausted and falls asleep in the woods while Atteon is away, and there Diana and the nymphs find her. She is punished by being bound to a tree so that the savage birds will get her, and Atteon also is sentenced to die. The spider nymphs weave around him a strong web from which it is impossible to escape. But Cupid, true to his promise to

(*Continued on page 31.*)

Reviews of Licensed Films

The Persistent Suitor (Vitagraph, July 16).—This is a Bunny and a Finch farce, with Romeo, the elephant, thrown in. He is part of the circus, and Bunny is his keeper, though it is quite apparent that the beast is quite competent to keep himself and manage his own affairs, as Mr. Bunny's control is hardly of the masterful kind. While the circus is coming into town an old maid in her buggy is the victim of a runaway. Romeo stops in the middle of the road and prevents the runaway, and from that time on he becomes her persistent suitor. His keeper is also enamored of the lady, but the elephant cannot keep away from her. He breaks camp frequently and appears at her home, while she is dining and on one occasion while she is taking a bath, which might be carrying the humor a bit too far. She had previously seemed quite fond of the elephant. Accordingly, the sub-title informing the spectator that she would not marry the keeper until he got rid of the elephant is somewhat of a surprise. But she changed her mind, when that evening a burglar broke into her house and was about to run off with her, and Romeo thrust his trunk through the window and bore off the offensive man. In the last scene Romeo is seen as master of ceremonies at the wedding. It is a unique conception and contains a number of funny episodes, which are calculated to amuse. C.

A Lively Affair (Vitagraph, July 16).—The complications of this merry little comedy fully realize the title, for it proves itself one of the most unique and cleverly manipulated little plays seen for some time, and is decidedly well worked up through amusing and refreshing evolution. Leo Delaney plays the role of the hard pressed young business man. Clara Kimbal Young is the maid, and Kate Price the boarding-house mistress, who really could not be persuaded that there was not a woman in the room after all. The young business man writes his sweetheart the following letter: "Dear Dorothy.—Have landed a contract and now feel able to support a wife. Will you accept offer?" She replies: "Your flattering offer for a business position for life is rejected." She sends the letter, but in the meantime her lover writes apologizing for the business-like tone of his note. She immediately tries to reclaim her letter at the box, but the postman will not give it up. She concludes to steal into his boarding-house to intercept the letter. She creeps into his room, just as the landlady enters the hall. She at once summons the household to witness this awful state of affairs, while the young man enters with his friend and takes possession of the room. The girl hides in the closet. The young men go out denying all the accusations, but the girl's handkerchief is found by the landlady later, when the girl makes a second effort to escape. The landlady calls an officer, and the young man declares that the handkerchief belongs to his sweetheart and he dropped it himself. When they are all gone the girl makes another attempt, but comes into the arms of the young man, who helps her down the fire escape, while the suspicious landlady, who has returned, looks under the bed and under the chair, but still does not find the girl. C.

The Mosquito (C. G. P. C., July 16).—Here is another in the series of the Pathe scientific films, which is handled with their usual graphic and complete hold upon a subject. The mosquito is shown from the deposit of the eggs to his final emerging. One is informed that it is not the male who does the biting, but the female who causes all the trouble. She is seen laying her eggs, and the gradual development of the larva until the body inside lifts the shell and emerges. He then goes through a process of development on the surface of the water. The means of killing the larva by kerosene is also interestingly set forth. C.

Willies Mourns His Twin (C. G. P. C., July 16).—This is an interesting trick picture as well as an amusing burlesque. The twin brothers are played by one person, a Mr. Prince, who appears in the same scene with himself. It is not recalled that the embrace at the end has ever been done in pictures before, and it is rather a unique trick to have one man embrace himself. Willies, though it is not quite clear until the middle of the picture who is Willies and who is not, has a store with his brother. His brother is somewhat of a drinker, as is shown when Willies goes out to see about a box of celluloid collars which have arrived. There is the caution not to expose them to heat or fire. Willies's brother appears upon the scene in a more or less affected state, and Willies leaves him alone with the box, but the brother wanders away and hides himself behind his desk. A careless butcher boy appears and his cigarette causes a fire in the box. He drops his hams and legs of mutton and flees. On Willies's return he cannot find his brother, but the half roasted hams and legs of mutton are discovered in the remains. Willies supposes that they are the remains of his brother and proceeds to gather them up in a sheet to do funeral honors. He makes preparations, but he finds his brother before he has proceeded very far. C.

The Smuggler's Daughter (Essanay, July 16).—Here is a regular old-time Western story, but it has been done with a deal of finish and therefore has certain interest for the clever ingenuity displayed in the construction and general treatment. He becomes sheriff and receives his oath of office, and goes with the ring to tell his sweetheart. They go to find the father, who is in the barn with the smuggled goods. He tells her that he must do his duty, but while he is holding up the men she catches him unaware at the back, and thus they overcome him. When she realizes that they are to kill him, she gets her father out of the way and goes for the officers. They arrive in time to prevent the deed, and she aids her father to escape across the border. M. Anderson is the young sheriff, Vedah Bertram the girl, Arthur Mackley the father and smuggler. C.

Disowned (Cines, July 16).—Perhaps the sentiment of this story is altogether too European to strike a very sympathetic chord this side of the water, as it is inclined to strike one as being a great deal of fuss over nothing. One would have a vast deal more respect for the young man involved if he had hustled out and done something, and the morbid desire on the part of the girl to commit suicide does not arouse much pity on the part of the spectator, while the sudden forgiveness of the parents at the end is of a sentiment and kind not thoroughly understandable in this country. The young lady of nobility falls in love with her language teacher and marries him. All his scholars among the nobility proceed to dispense with his services. The wife closes herself in her chamber to end her life with gas, but is saved in the nick of time by her husband, and the parents forgive. The acting is of the long drawn out kind that might be set to music if one did not feel that the characters might tumble over between notes. C.

His Own Fault (Biograph, July 15).—There is quite a bit of comedy in this film, and the whole thing is very well done. The idea is a simple one, but that does not prevent the members of the cast from making the story appear one of great importance for all concerned, and the result is that the spectators follow the adventures of the unfortunate Brown with keen pleasure. Brown tells his wife that she must cut down expenses, but evidently he does not want the rule to apply to himself, for when he meets a friend who has bought some birthday presents for his (the friend's) wife, Brown insists upon sending her an expensive hand bag. Then he buys a much cheaper one for his own wife, and that evening when his friend and wife call to thank Brown for the present, Brown's partner for life insists that he shall go out and buy one like it for her. Brown hasn't the money, but he meets another friend who unfolds to him a plan for "bucking" a gambling game, and Brown sees a chance to get the present for his wife. Things are going along merrily and Brown is winning, when the Purity League, consisting of Brown's wife, the woman for whom he bought the present, and other progressive females get busy with the police and the gambling house is "pinched." All the men except Brown make their escape, but he is caught with the goods and is forced to do a lot of explaining. The situations are very laughable and the picture should prove a popular one. M.

The Speed Demon (Selig, July 15).—This picture unfolds a farce of the automobile racetrack, but a farce with amusing incidents and situations that weave themselves around a couple of "jays" who think they have a fast machine and are sure to win. With their antiquated "racer" they appear at the track and tell their friends to bet heavily on them because they cannot lose. Some of their less cautious friends follow this advice with sad results. The pair find it at first impossible to gain entrance to the race, but, nothing daunted, they enter of their own accord and attempt to push their wheezy machine into the running. They do not, of course, succeed, and hours after everybody else has quit the track they pound home at a rate very much below what an ordinary horse could accomplish. Some very interesting views of the fast cars in the race are shown. M.

The Pennant Puzzle (Selig, July 15).—A very funny comedy idea is here presented and one that will be especially appreciated at this season of the year when the national pastime is getting its full share of the Summer's publicity. It was a good advertising scheme when a merchant decided to put the pennant puzzle on the market, but a very bad one for the peace of mind of several persons when Casey, a baseball fan, happened along and decided to try for a solution. Casey became so absorbed in finding out the way to move the pasteboards so that the pennant would appear in the right place that his spouse had to drag him to his dinner, and when that was over Casey went right back to the game. A burglar stole everything on the sideboard, but even that did not disturb Casey, and then the burglar himself became interested in the puzzle. At a very late hour in the morning Mrs. Casey cast her errant husband from the house, and when a policeman found him still at the puzzle on a park bench Casey was promptly "pinched." When he explained the case to the judge that person also lost all interest in other things and gave some very strange sentences. Casey next attended a ball game, taking the puzzle with him, and one by one he got players, umpire, and manager absorbed in the problem, so that the game had to be postponed. But Casey at last hit upon the solution, and he, with the players, the umpire, and the manager, went to the judge and announced the glad news. There are many laughable incidents in the film, and incidentally it may be mentioned that many of the editorial visitors from the recent editorial convention in Chicago appeared as spectators of the ball game. M.

Pathe's Weekly (Pathe).—This series of pictures, as usual, is still very much worth while and fully up to the standard of this company. What will probably interest

BIOGRAPH FILMS

Trade Mark.

Released July 22, 1912

THE SANDS OF DEE

Suggested by the Verse of the Famous English Poet, Charles Kingsley

The lines, "O Mary, go and call the cattle home, across the sands o' Dee," are undoubtedly the best known of the poet's many gems, and the song has served wonderfully well as the foundation of this production. Mary's mother calls to her to bring the cattle home, and as she goes across the sands where the River Dee empties into the sea she meets her sweetheart, Bobby. Together they drive the cattle home. A happier pair than this lad and lassie was never seen, until one day there came to the sands an artist, and, of course, his wonderful skill shown in incorporating her picture in the scene he was painting amazed her. On the other hand, the artist became quite interested in the girl, and she mistook this for love. When Bobby comes to propose she tells him and her parents she is engaged to the artist, but when the girl fails to bring the artist to meet them the stern old father unjustly accuses her and drives her from home. Later, he has cause to repent his hasty action, for "The creeping tide came up along the sand and never home came she."

Approximate length 1,004 feet.

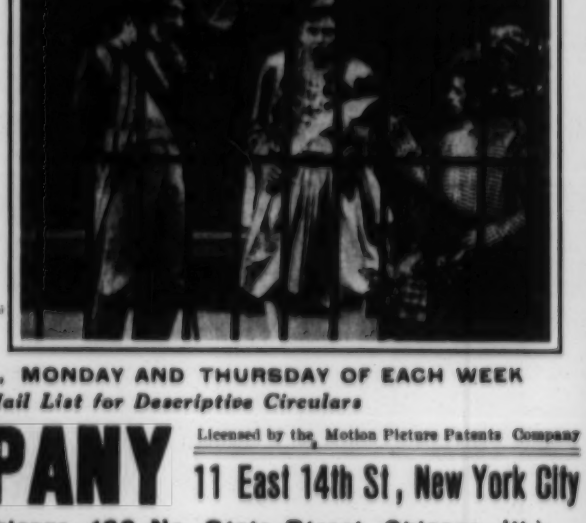
Released July 25, 1912

THE WOULD-BE SHRINER

A Comic Incident of the Shrine Parade at Los Angeles, Cal.

Hank Hopkins is a "rube" of the most extreme type, and on the morning of the great Shrine Parade in Los Angeles he is met by a couple of friends, practical jokers, who make him believe that they can effect his participating in the grand pageant. He telephones his wife to be on the grand stand to see him march by. Mrs. Hopkins receives a great disappointment, but it is slight to what Hank receives when he attempts to get into line.

Approximate length 516 feet.



WILLIE BECOMES AN ARTIST

(Farce Comedy.)

To get money out of dad for his little frolics, Willie pretends he is taking art lessons, when he is really painting the town instead of the canvas. The time comes when he must show results, so he borrows a painting and pretends it is his work. Dad, however, insists upon his painting a landscape, and, of course, he must make the bluff. Through a most novel medium the bluff makes good. Approximate length 482 feet.

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the youthful male spectator more than anything else are some very good views of the recent intercollegiate eight-oared boat race at Poughkeepsie, N. Y., in which Cornell was the winner for the fifth time. Other views include the Ancient and Honorable Artillery leaving Boston for England to be the guests of King George; Governor Wilson receiving the Democratic Presidential nomination at Baltimore, Md.; the Governor-General of Australia, Lord Denman, and his wife opening the royal agricultural show at Sydney, Australia; an automobile hill-climbing contest at Sillé-Le Guillaume, France; the unveiling of the Rochambeau tablet at Southington, Conn.; the wreck of the Dixie flier at Dansville, Ill.; the Kaiser witnessing the annual review of his troops at Berlin, Germany; Vaniman's big balloon at Atlantic City, N. J., which recently exploded; the twenty-foot hydroplane, Tech, Jr., winning the ten-mile motor boat race at Cambridge, Md.; the Sixty-ninth Infantry unveiling a monument to the Italian soldiers who lost their lives in the Italo-Turkish war at Florence, Italy, and the Giants winning a thirteen-inning game from Boston at the Polo Grounds. M.

The Los Angeles Police Department (Selig, July 12).—Here is shown an interesting film with splendid views of the bluecoats of the Pacific Coast city passing in review. There are views of the inspection by Mayor Alexander and police officials, the street riot formation and hollow square of the police officers, and several of the women "cops." M.

A Mail Order Hypnotist (Selig, July 12).—A good comedy idea is here almost spoiled because too much time is consumed in getting to the point of the story, and the spectator becomes almost weary before the real comedy begins. The country maiden has two suitors, one of whom finds that he is overshadowed by the other, so the former decides to fix matters by outside aid. He "bites" at an "ad" for a book on hypnotism, which the publisher claims will enable one to win those one loves and to control others. The book arrives in due season and the country youth applies himself diligently to it. He is quite successful in hypnotizing a dog and a horse, and later three mischievous boys make him think that he has hypnotized them. But when he tries it on the girl it fails utterly, the girl tells her real sweetheart, and the would-be hypnotist gets a thrashing. It is long drawn out and not put over with sufficient humor to be of more than passing interest. M.

Conscience (Vitagraph, July 15).—The plot may be improbable, but the story is well done and it gets over convincingly. Everyone in the cast has done his or her work well, and the result is that the drama is unfolded logically and with good effect. The one weak point is in the setting of the chamber of horrors, which does not seem to contain horrors of such magnitude that a man should consider it a remarkable performance to stay a night there. The man in the story gets Police Officer Donnelly's sister to elope with him, but after eighteen months of married life he tires of his wife and baby and deserts them. The woman, after the landlady has claimed her last dollar, is still too proud to return home, so she goes out to steal milk for the baby, later taking refuge for the night in the wax works room of the museum. Meanwhile, the husband has prospered, and during an argument at a drinking session with some friends he wagers $10,000 that he will spend the night in the chamber of horrors. Entrance is gained through bribing a guard, and the bet is on. Just about dawn the woman wakes up and appears before the startled vision of her husband, and the latter, thinking it the ghost of the woman he deserted, drops dead from the shock. His friends arrive, and a policeman is called who proves to be Officer Donnelly. After Eleanor has told her story she loses her mind, but Officer Donnelly takes her home and there the healing touch of her baby's fingers restores her reason. Rose E. Tapley is Eleanor, Maurice Costello her husband, Robert Gaillord is Officer Donnelly, and Mrs. Julia Swayne Gordon, Donnelly's wife. M.

Revenge Is Sweet (Edison, July 17).—Yale Boss again has a film to himself in the role of a mischievous office boy, and makes a very amusing and natural bit out of the part. The fun of the film consists of the pranks which he plays on the girls at the office and the retaliation which they make. After a most exquisite lunch of ice cream and pickles, he is sent out to buy the boss two cigars. While on the errand he is seized with a happy inspiration and buys a package of lampblack, which he places in the head stenographer's puff box. She quickly uses this when called into the boss' private office. The deaf old bookkeeper makes her aware of the fact, and the office boy gets all that is coming to him in a powdered face of lampblack. It is a suggestive, amusing little skit. C.

The Girl and the Cowboy (Selig, July 16).—One is apt to find this a rather rambling sort of tale, which really never arrives anywhere until the last scene. The producer failed in bringing out some of the ideas of the picture as well as the general plot. A certain cowboy promises his sweetheart that he will reform, but he evidently does not do so. His weakness is evidently drink. He also has a constant trouble with his eyes, to such an extent that it is wondered why some of his friends did not take charge of him and place him in proper hands. After a number of scenes that really add nothing to the story, a dance follows, in which the fellow quarrels with the foreman when he desires to dance with the girl to whom he had promised to reform. He is sent off to his quarters, which he sets afire with his cigarette. The flame is discovered by the foreman and together they put out the fire. The foreman then orders him from the ranch. The next morning he is stricken blind, and a party from the ranch, including the girl and the foreman, find him on the prairie. They believe him drunk, and take away his watch and gun. Just the need of removing his watch is not altogether clear. The blind man is left alone, which does not show ordinary compassion on the part of the party, and he finds his way to the village by feeling the sun's rays on the back of his bare arm. On his arrival he is believed to be drunk, but the truth of the matter is found out by the girl in a very badly acted scene, in which it seems as if she were unbraiding the fellow himself, rather than the men. When they learn the truth a physician is summoned. He is cared for, and told that his eyes will soon be normal. The idea of the drama is evidently to show how his failing eyesight was continually mistaken for drunkenness, but the idea is not clearly presented by the producer, and many minor details are likewise obscure because of improper development. The acting also lacks a certain ease and pointedness, though in many instances it is decidedly overemphatic. C.

Nerves and the Man (Edison, July 16).—Marc McDermott in this film gives a fine impersonation of a man on the verge of a nervous breakdown. In the character of a clerk he displays much cleverness in showing the limit to which worry will take a man and how a simple thing will sometimes set him back to his old form again. Tom, the clerk, gives way to undue worry over the fear of losing his position, and especially is this so when he sees another clerk in the same office discharged on account of a mistake. Thereafter, at every turn he comes across something to add to the upset in his mental condition, and he rapidly gets worse. A newspaper item treating of the large number of men out of work first comes to his attention, and later he sees a family evicted from their tenement on account of inability to pay their rent. Just as he is on the ragged edge a trouble that is not imaginary overtakes him. The baby gets the croup, and Tom elects to stay up all night until the crisis is passed. The ordeal of facing the real trouble through the long night has a beneficial effect, Tom finds himself again, and at dawn he is a man with his courage restored. Mr. McDermott has taken care that the change shall not appear to come about too suddenly, and in this particular he makes the part a convincing one. Miriam Nesbitt is the wife, Charles Ogle Tom's employer, John Sturgeon the discharged clerk, and Walter Edwin the doctor. Ashley Miller is the director. M.

Heaven Avenges (Biograph, July 18).—A story of the orange groves of California is admirably done in this film. The settings are good, the production is a smooth one, the story is easy to follow, and the acting is excellent. The widower being ill, his daughter, whose lover also works in the orange groves, insists upon taking the old man's place. The rich orange grower, afflicted with heart trouble and warned by the doctor to avoid excitement, wanders through his groves, and, seeing the girl, is attracted by her beauty. The girl herself is fascinated by his appearance, agrees to a clandestine meeting, and goes automobiling with him. The girl's poor lover sees the start of the auto trip, but can do nothing to prevent it. Later, the orange grower becomes tired of her, and she, fearing the scorn of her father, decides to leave home. The poor young man tells the father of his suspicions, and the old man calls upon the orange grower, only to be thrown out of the house. The old man and the youth return to the mansion with guns, the rich man comes out, sees the weapons, and drops dead just about the time the youth fires. The boy is, however, cleared of all blame when the doctor's examination reveals the fact that the man died of heart failure and not from a bullet wound. The homeless, wandering girl soon decides to return to her father, and in the little cottage becomes reunited to her poor lover. M.

The Lesson (Melies, July 18).—After the honeymoon the young couple go to their new city home, and immediately the husband plunges into business with all of his attention. He spends scarcely a moment at home with his wife, even letting his meals go untouched that he may devote his time to figuring on contracts. The woman, heartily disgusted at the way affairs are going, sends for her brother and explains the case to him. Her brother then unfolds a plan to cure the man of his ultra-absorption in business. He goes to the office and compels the husband to come home. Once there, he tells him that his wife has left him on account of his neglect of her, and then the young husband realizes his mistake. While he is still trying to grasp the significance of this new thing in his life his wife comes to him, and the impression is given that the young man will never do it again. It is at best a slight thing, to follow the plot of which will give no one the least trouble. M.

A Cowboy's Proposal (Melies, July 18).—The cowboy proves to be a bashful lover, and his girl tries in vain to get him to propose. Finally the cowboy buys a book on how to propose, and a suggestion that it is sometimes a good idea to practise on some other subject than the one eventually aimed at induces him to try, first a dog with a bonnet on its head, then just the bonnet alone hung on some bushes. He is ardently declaiming his love to the bonnet when he is seen by another cowboy and the latter tells the girl and her father. All three go out to see the spectacle, which has its happy ending when the girl walks through the bushes into the arms of the cowboy. It cannot be said to be screamingly funny or well done, but it has its place, no doubt, in the world of pictures. M.

Together (Lubin, July 18).—The influence of a little child's illness on the lives of her father and mother is the idea that is here long drawn out and not especially well presented. There are no slips in the plot, but the actions of the members of the cast are too hurried. The child is the daughter of a famous young doctor, and both the man and woman think that the other is neglecting the girl, the man supposedly for his practise and the woman for social reasons. They agree to separate for a while, the child remaining with the woman, who continues to neglect it and live the life of a social butterfly. But one day the little girl falls ill, and the woman calls in a doctor other than her husband, who tells her that the child has the measles and that the shades over the windows must be closed. The woman a few days later goes to a matinee, and the child, left alone, becomes restless and in wandering about the room opens the shades and gets a relapse. The mother decides to cast her pride to the winds and call for her husband, and when the latter, after many weary hours, succeeds in relieving the malady, the woman, touched by her husband's devotion, is willing to go back to the old life again. The doctor does not give a very successful performance in the part of a man of medicine. John Halliday is the husband, Ormi Hawley the wife, and Baby Nelson their daughter. M.

The End of Robespierre (C. G. P. C., July 19).—The film shows interesting scenes of France in the time of the Revolution and carries a very good drama of that stirring period. One scene especially that is good is the dramatic denunciation of Robespierre by Tallien before the Convention. Robespierre hears that Tallien is a traitor to the Republic and at the same time that he is contemplating sentencing him to death he has Teresa, Tallien's sweetheart, placed in prison. When Tallien hears of this he goes to Robespierre and demands her release, but fails in his mission. Teresa and her friend Josephine are to be called before the tribunal on July 27, and she sends word to Tallien that the only thing that can save them from the scaffold is the death of Robespierre. Tallien learns also of his own sentence to death, so when the Convention meets Tallien denounces Robespierre with such telling effect that the latter is arrested and sent to the scaffold. Tallien's death sentence is now removed and he goes to the prison and releases Teresa. It would be worth while to have more of these historical dramas, as there are so many interesting ones that could be produced and they are always instructive. M.

The Black Sheep (Vitagraph, July 19).—The rather unusual ending of this story, the faithfulness with which it has been produced, and the effective work of the actors and actresses make the film one that will be sure to interest every one who sees it. One point in the plot that might be questioned is the instance of the woman falling to her death from the insecure fire escape where her husband, a much heavier individual, had a little earlier stood in safety. There was hardly time in the meanwhile for the structure to become so very much weaker. But at any rate the "black sheep" promises his wife that he will repair the fire escape, but when one of his pals calls him out of the house and invites him into a saloon the repair work is forgotten. Later his wife goes out to hang some clothes, but the fire escape breaks away from its fastenings and the woman is killed. The husband gives his little girl to his rich brother and she grows up in the belief that her uncle is her father. Years later the girl has a suitor, who also believes that she is the rich man's daughter. But one day her real father happens along and the brother, finding him poorly clad and in bad shape, takes him to his house to get him some better clothes. There the girl, her suitor, and his brother see him, and the black sheep discloses his relationship to her. The lover promptly leaves the house, as does the father to return to his wretched room. Later the girl decides that she must go to him, and the lover's brother proves his worth by going with her. E. R. Phillips is the black sheep, Harold Moreland his brother, Zena Kiefe is Clara grown up, Helen Costello is Clara at the age of three, Leah Baird Clara's mother, Rose Tapley the rich brother's wife, James Morrison Clara's lover, Herbert Barry his brother, and Leonard Grover the doctor.

Hearts of Men (Essanay, July 19).—This is another of those films in which the story is told in the form of a review of a certain series of incidents and, like all pictures of this type, its effectiveness is somewhat lessened. Most spectators would prefer to start at the real beginning of the story, and have it unfolded chronologically rather than to make one false start and then have a new beginning. More than

LUBIN FILMS

Released Monday, July 22nd, 1912. Length about 1,000 ft.

THE RANGER'S REWARD

A dramatic episode of the Mexican Border in which Ranger Romanie captures a bad outlaw and a fair Mexican sweetheart who has saved his life.

Released Wednesday, July 24th, 1912. Length 436 feet.

A VISIT TO LIVELY TOWN

The awful experience of Si Barbour and Seth Jones, who take a day off to visit Lively Town. They get into many troubles and finally escape and hasten back to the Farm.

Released Wednesday, July 24th, 1912. Length 590 feet.

THE TALKER

Sarah Tripamer talks people to death. Her fiendish propensity is a menace, until she dislocates her jaw. She then learns the mute sign language and is still talking with her fingers.

Released Thursday, July 25th, 1912. Length 1,062 feet.

THE SHEPHERD'S FLUTE

A beautiful romance of the mountains, in which a young society girl falls in love with a shepherd boy, who improvises airs on the flute. Fate separates them, but the boy goes to the city and finds his love.

Released Friday, July 26th, 1912. Length, 1,053 feet.

HIS VACATION

A laughable flirtation story in which Bobby Burns gets the laugh on his employer, who catches him mooching at Atlantic City.

Released Saturday, July 27th, 1912. Length, 1,062 feet.

THE DIVINE SOLUTION

A beautiful and romantic Mexican story full of intensity, that will hold the audience spellbound. A moral which shows the danger which surrounds the sacrilegious evildoer and the reward of the worthy.

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The Power of Destruction

that, this particular story is not as well acted as might be, especially by the central figure, who seems to be strong on gestures that do not mean much. Nevertheless, there is a strong appeal in the tale. One man, starving in the city streets, gets a message telling of the illness of his mother, with a request that he come home. Later he is caught trying to rob a house with another man, and is arrested. At the trial, however, he is given a chance to give his side of the case, and then follows one of those sad stories that should be told to the tune of "Hearts and Flowers." He tells the court of the way in which he was lured from his home on the farm by the glittering offers in the city newspapers, and how when he reached the city there was no work, and when in a starving condition, after receiving the message from his mother, he fell in with bad companions. The temptation to get enough money with which to return home was a strong one, and he agrees to the burglary plan. When the tale is ended the jury finds him guilty, but urges clemency, and the kind old judge advises the youth to go back to his mother and the farm, which he does. William Mason is the boy, William Bailey the crook, Joseph Allen the judge, and Helen Dunbar the mother. M.

Buster's Dream (Lubin, July 19).—This is another of those little comedies that has to do with the adventures of Buster in dreamland, and which should be of much interest to the young folks. Buster's father has bought him an Indian costume, in which he falls asleep. He dreams that Brooks, his rival for the favor of the little girl next door, has captured his sweetheart, but Buster and his followers start on the trail on their trusty velocipedes, and effect the rescue of the little girl by shooting down all the members of the Brooks gang. Then Buster wakes up to find that it is morning, and the little girl next door is leaning over his bed. Roswell Johnson is Buster, Charles Compton his father, Brooks McClosky the boy villain, and Henrietta Obeck the little girl next door. M.

The Uninvited Guests (Lubin, July 19).—A lively comedy is here presented, which has to do with the manner in which two escaped convicts avoid recapture for a few hours at least. Just as they escaped they see a number of people going to a masked ball, and they decide that there the convict costumes will not be noticed. So they enter the place, and are rather cordially received. They meet two of the merrymakers dressed as policemen, and suggest to them that they exchange costumes, ostensibly to fool the rest of the party. The two mock policemen readily agree, and when the exchange has been effected the convicts leave the house. Outside they are mistaken for real policemen, and a man whose house is being robbed asks their aid, but they promptly flee, followed by the members of the dancing party, whose suspicions are now aroused, and they are finally recaptured. The story is quite funny and satisfactorily presented. George Reehm and Robert Burns were the two convicts, and Roy McKee and Walter Stull the two gentlemen. M.

The Polo Substitute (Selig, July 18).—Not much of this picture is devoted to scenes at the polo game, only one or two views of that interesting sport being given, just enough, perhaps, to make one wish that more had been furnished. The story is simple and unconventional, but the scenes are fairly well arranged and the director has supplied an enthusiastic cheering section for the polo field. The young Englishman, Hon. Probyn Hampstead, arrives in this country and makes quite a hit in society, especially with the girl that Smart thought was his own property. Smart immediately begins a campaign against the Britisher, insinuating that he is a bogus lord, etc., but his efforts do not seem to amount to much. Then the English team accepts an invitation to play the Americans at polo, but in practise one of the Americans is seriously injured and Probyn agrees to substitute. No one will doubt that his brilliant playing defeats the team from his own country, and after the game he settles all scores with Smart. The latter proves to be a sorry coward, and Probyn has little difficulty in winning the girl. M.

A Day Off (Selig, July 19).—The crafty husbands are here exposed in an unusual way, and their day off proves quite disastrous for them when all things are taken into account. The story is a funny one and comedy is the keynote of the entire picture, which is acted with much vim. The two married men have a fake telegram sent to them inviting them for a day's fishing. They give away the lunch that their wives have put up for them, hide the fishing poles and then go to the beach with a couple of girls. A forgotten note from one of the girls, however, puts the two wives on the trail, and when they arrive at the beach a pair of ship's glasses enable them to see their husbands out in a boat having a high old time with the girls. The women hire a photographer to go out in a boat to take a picture of the party, and then they return home. The men, after several disagreeable adventures, including a run-in with the police and a ducking in the ocean, buy a string of fish from a boy, get their fishing poles, and return home. There they enthusiastically start to describe to their spouses the incidents of the fishing trip, but are cut short when the damaging photographs are exhibited and receive a sound beating with the string of fish as the *piece de resistance*. M.

The Necklace of Crushed Rose Leaves (Edison, July 19).—The story of this film is well acted, but the plot is not always clear and what might otherwise have been a very artistic piece of work is left in rather ragged shape by the loose ends that have not been gathered up. Tony's girl is religious, but the man scoffs at her faith and refuses to take religion seriously. The girl is shown a necklace of crushed rose leaves by her pastor, who keeps it with other valuables in a tin box in the church. She tells Tony and others of the beauty of the necklace, so that the man, to strengthen himself in her good graces, promises to get her such a necklace. He steals the box from the church, but, unable to open it, he takes it to a locksmith and after the lock has been forced he takes out the necklace, leaving the rest of the valuables in the locksmith's shop. Later, while waiting for his sweetheart, he begins to repent his theft, but the locksmith in the meanwhile has told another girl, who in turn tells Tony's sweetheart that he is a thief. For the sake of her lover the girl goes to the shop and takes the box, but Tony and the locksmith, not recognising her, shoot her. The girl, however, manages to get to the church, where she returns the box to the priest. Tony follows her there, and the sight of the wounded girl causes him to accept religion at last. Why Tony should go to a locksmith to have a tin box opened is hard to understand, for no thief would probably do such a thing and thus lay himself open to suspicion. It would seem that an axe might have served. Benjamin Wilson is Tony; Laura Sawyer, Jessie McAllister, and Ethel Jewett the three girls; Charles Sutton, the priest, and James Gordon the locksmith. J. Searle Dawley is the director. M.

The Suffragette Sheriff (Kalem, July 17).—The conception of this farce is undeniably funny, and while there is a tendency to overexaggeration, it has been presented with a deal of humor and fun. The wife's old maid aunt arrives out West. She is a suffragette, and immediately begins to arouse her niece and the female population of that district into her way of thinking, so that poor Bill, the husband of the niece, is compelled to do the cooking and mind the baby. After the aunt's valiant efforts it is decreed that woman shall have the right to vote and hold office. At a meeting Bill's wife is elected to the office of sheriff, while the aunt comes in as one of the deputies. The husband conceives a notion whereby he may make his wife give up the office. He arranges with the boys that he shall shoot Simple Sam, and be tried for murder and sentenced. The doctor and the judge are let into the secret, and agree to follow out the plot. In amusing farce scene Simple Sam consents to be shot, and the lady sheriff is summoned. She returns for her hat, but one is not able to determine from the actress's actions whether or not she saw that the men were fooling her. It was an essential point of the drama, and the doubt rather spoilt the effect of the whole picture. Her wild peering over the bar door might be concluded to be taken for discovery, but she was not seen at the door in the subsequent scene, when she entered for her hat. The female posse set out for the supposed murderer, who at length submits to his capture. He is tried and found guilty, with Simple Sam looking in at the window, where his discovery would seem to be imminent, but he was not seen, nor was the fact that a funeral and burial as well as an examination of the corpse apparent, though it would seem to be a necessary thing under the circumstances. When the sentence was pronounced the sheriff showed herself as only too willing to carry it out. The husband was taken out to be hanged, and when Simple Sam appeared to prove it was all a joke, they were both dumped into a tank below. Much more humor might have been extracted from the role of the wife. C.

The Senorita's Remorse (Lubin, July 17).—This is one of the poorest pictures this reviewer has seen for some time in the way of senseless action and theatric interpretation of players. The story that the film professes to tell might be acceptable in different hands, but the producer has made rather a muddle of it, when all things are taken into consideration. The playing is even worse than the presentation of the story, for it is decidedly cheap, theatric, overdrawn, and unnatural. The girl, or woman who plays the role of the girl, is particularly offensive in this respect. In her high heeled slippers she flops through her role like a burlesque queen in a song and dance. The senorita is in love with a young man, but there is a hated rivel, whom the hero prevents from kissing this beautiful heroine in disguise. The villain determines to be revenged for this offense in the way that villains have. He causes his friend to pick a quarrel with the hero, who seems unduly impetuous under the circumstances. He draws a knife, and the Mexican police strut upon the scene. He is convicted and sent to prison for five years. A previous title announces that the villain will save him if the girl consent to be his. The girl seems to refuse—that is, she walks off in the opposite direction, which would seem to mean negation. The mother for some unknown reason becomes excited for her daughter's long-continued absence, which is never quite explained to the spectator's satisfaction. The story then unceremoniously jumps five years, when the other fellow comes out of jail. The girl is now in the company of the villain, and when she sees the other she runs off and kills herself, though it would seem that there was no real reason why she should be so remorseful, as she had a perfect right to go with the other man if she cared to. There over her dead body the sentimental prisoner of five years brought forth in a paper the rose that she had given him years before. One regrets to see the name of Lubin attached to such pictures. C.

The Redemption of Red Rube (Vitagraph, July 17).—The dramatic evolutions of this play are developed and treated with the acute dramatic sense generally displayed with this particular producer's work, and it makes a wonderfully virile and absorbing little drama on account of this dramatic treatment, and because of the truth and character displayed in the different portrayals of the players. Robert Thornby plays the role of Red Rube with distinct appeal, while George Stanley does most creditable work as the sheriff. Anne Schaefer displays her customary excellence as the wife. Red Rube, the terror of that locality, breaks out of jail, and sends a message to the sheriff that he is going to have revenge. The sheriff is leaving home for the day, and takes the announcement with calmness. After he is gone the Indian, to whom he had refused whiskey, kidnaps the little daughter, and takes her away to the desert, where he leaves her. The sheriff is met by Red Rube coming out of a saloon, and Red Rube proceeds to get his revenge by shooting and wounding the sheriff, though it is not seen just how the shot could carry the distance it did. Red Rube escapes to the desert, where he finds the little daughter. He would leave her when he learns who she is, but, thinking he has killed the sheriff, he determines to expiate his crime by taking the child back to her home. The sheriff, however, has recovered, and has returned home, where the loss of the child is discovered. They naturally believe that Red Rube is the one who kidnapped the child, but when they learn the truth, the posse gradually withdraws, and a mutual understanding takes place between the two men through the instrumentality of the child. C.

The Little Artist of the Market (Edison, July 20).—Like nearly all Edison films, this one presents a story that is well acted and satisfactorily produced. The story runs along smoothly, requires no brain effort to follow easily, and has situations of interest. Little Joe, a budding artist of sunny Italy, is met by an American architect touring in that country, and the signs of talent that the boy exhibits cause the architect to offer him much encouragement. Later Joe, having become an orphan, emigrates to this country, where his uncle keeps a fruit market. But the uncle and aunt, angry because the little fellow has been left no money, cruelly mistreat him and make him toil hard at the market. But Joe still finds time to devote to art, and he draws from memory a picture of an Italian castle on an orange box. Meanwhile, the architect's little son has died and the father lacks the inspiration for a drawing of a public building, which must be finished in a short time. The

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THREE REELS
Produced by
ECLAIR

Italian's push-cart man goes out selling oranges, taking with him the box on which Joe has drawn his picture, and it is this box that the architect's servant buys. Here the man finds his inspiration. He looks up Joe, finds him sick, and takes him home. And when Joe recovers he goes on with his artistic career. Robert Tansey is Joe, George Lessey the American architect, Miriam Nesbitt his wife, Yale Boss their son, Bigelow Cooper Joe's uncle, and Louise Sydmeth his aunt.

A Wife of the Hills (Essanay, July 20).—This Western Story, featuring G. M. Anderson, is different from the type of drama that this actor has been most accustomed to appear in—different because it has an ending that is not so conventional as usual, and the story is not of the common type that the usual spectator expects from this source. And the change, too, is most refreshing. The story is well done, for the most part, giving a film that many people will enjoy. The sheriff posts a notice that Bart McGrew and his pal will be given their freedom if they will surrender, and Bart's pal, who is in love with McGrew's wife, sees a chance to win that woman by giving himself up to the law and betraying McGrew. This he does and McGrew is taken, but on entering the cell he overpowers the sheriff and escapes, although handcuffed. Then follows a slow chase back to his cabin, which he reaches just as the sheriff's men are closing in on him. Looking through the window they see the woman in the arms of the pal of McGrew, and, mistaking him for the latter, they shoot and kill the traitor. McGrew, looking through another window, sees that his former pal has received his just deserts and willingly gives himself up to the sheriff. Mr. Anderson is to be congratulated upon breaking away from the stereoptyped form of Western play. Brinsley Shaw is the lover and Arthur Mackley the sheriff.

Cupid's Quartette (Essanay, July 18).—One finds this one of the brightest and most characteristic little farces seen for some time, and it contains much deft and clever action. At the beginning one is not quite able to grasp the trend of the story, and it is never really clear whether or not the young man is the son of the widow, and at times there semes to be a confusion of place in the use of the widow's home and the widower's home. The relation of the woman who appears in his home is also confusing. Anyway, the widower has a daughter, who he does not wish to marry a certain young man, a fact he makes very apparent at a reception at the widow's home. But it is also apparent that he himself is very much in love with the widow. The youthful lovers and the older ones succeed in breaking in on each other at various points, until the old man departs with his daughter in high wrath. Several days later the young people find a means to bring the father to terms. They find him at the station sitting next to a negro woman, who had come and taken her place beside him rather deliberately. They bribe the negress and there is a picture taken of the two in loving embrace. The next evening they show the picture to the father at the widow's home, and threaten to show it to the widow if he does not relent. In a cleverly evolved situation, in which the old man believes that the younger has the incriminating photograph when in reality he has the widow's photograph, the father comes to terms and the old man and the young man become very sudden but staunch friends. Howard Missimer is the father and William Mason the young lover, both of whom bring much zest and spirit to their respective roles. Mildred Weston is the daughter and Eleanor Blanchard the widow, both of whom do most creditable work.

C.

Special Feature Reviews

(*Continued from page 27.*)

protect the lovers, releases Atteon and leads him to Lydia. The latter is unbound and then Cupid goes to Jupiter, the god of all the gods, and asks him to punish Diana, which is done by turning all her nymphs to ashes. Then Cupid leads the happy couple to his garden, where only love blooms. The subject is surely worthy of a good production, faithful costuming and intelligent acting.

M.

Winning the Latonia Derby (Imp, July 18).—A spectacular picture is here produced in two reels, a picture that would present a more finished whole if the first part were not so involved as to plot and if some of its details were welded more solidly into a coherent whole. The second part is exciting enough with its views of the Latonia race, and the whole picture gives King Baggott a chance to display his talents. The young son of Colonel Clews has a horse called Queen Bee that is generally regarded as the favorite for the big Derby, but the poolroom sharks, knowing this to be the case, seek ways of doping the horse with the purpose of betting heavily against her. Young Clews has lost heavily at gambling, and just about this time an adventuress comes to the colonel's house in the guise of his friend's daughter. Meanwhile young Clews mortgages Queen Bee, nearly falls into the wiles of the adventuress, and is seen with the woman by his real girl, the daughter of a neighbor. The young man wants to obtain a loan on his dead mother's jewels, but his father, having learned of the son's folly, refuses to do it. Part two opens with young Clews capturing Eleanor's confederate in the house with some of the stolen jewels, which he takes back, but his father, finding him with the precious stones, accuses his son of the theft and orders him from the house. Then Marion Herndon comes into her inheritance and buys a half interest in Queen Bee. A chance meeting in front of a pawn shop further arouses the suspicions of young Clews, and he decides to take no chance with the schemers, so the night before the race he sleeps in Queen Bee's stall and by doing so prevents the horse from eating doped oats. On the day of the great race Marion persuades Colonel Clews to go to the track, and it need hardly be said that the old man becomes as enthusiastic as the next when his son's horse wins the Derby by a very small margin, breaking the poolroom sharks and getting quite a neat sum of money for himself. Then young Clews telephones the police and causes Eleanor and her confederate to be arrested, after which the Colonel, Marion, and the young man have a joyful reunion at the Clews home.

M.

LICENSED FILM RELEASES.

Monday, July 29, 1912.

	Feet.
(Bio.) The Black Sheep. Dr.	
(Kalem) The Family Tyrant. Dr.	1000
(Lubin) Pueblo Indians, Albuquerque, N. M. Edu.	
(Lubin) A Farmer's Son. Com.	
(Pathe) Pathe's Weekly, No. 40, 1912. Top.	
(Pathe) Don Juan and Charles V. Two-reel Dr. Special.	
(Selig) The Three Valises. Dr.	1000
(Vita.) The Miracle. Dr.	1000

Tuesday, July 30, 1912.

(Edison) More Precious than Gold. Dr.	1000
(Ess.) Broncho Billy's Pal. Dr.	1000
(C. G. P. C.) The Martyrs. Dr.	
(Cines) The Inventor's Secret. Dr.	1080
(Selig) The Peculiar Nature of the White Man's Burden. Dr.	1000
(Vita.) A Juvenile Love Affair. Com.	1000

Wednesday, July 31, 1912.

(Edison) When She Was About Sixteen. Com.	1000
(Eclipse) The Trials of a Playwright. Com.-Dr.	1015
(Kalem) The Soldier Brothers of Susanna. Dr.	1000
(Lubin) The Derelict's Return. Dr.	1000
(Pathe) Anona's Baptism. Dr.	
(Vita.) The Adventures of the Retired Army Colonel. Dr.	1000

Thursday, Aug. 1, 1912.

(Bio.) The Narrow Road. Dr.	
(Ess.) Her Hour of Triumph. Dr.	1000
(Lubin) The Two-Gun Sermon. Dr.	1000
(Melies) The Will of Destiny. Dr.	1000
(Pathe) In God's Care. Dr.	
(Pathe) A Little Trip in the Colorado Mountains. Sc.	
(Selig) Officer Murray. Dr.	1000

Friday, Aug. 2, 1912.

(Edison) The Lord and the Peasant. Dr.	1000
(Ess.) The Browns Have Visitors. Com.	1000
(Kalem) The Barefoot Boy. Dr.	
(Kalem) Easter Celebration at Jerusalem. Sc.	
(Lubin) House Cleaning. Com.	
(Lubin) Man Wanted. Com.	
(Selig) The Wreck of the Vega. Tip.	
(Selig) The Right Way and the Wrong Way. Edu.	
(C. G. P. C.) A cmfwy vbg	me.
(C. G. P. C.) The Lightning Paper Hanger. Com.	
(C. G. P. C.) Havana, Its Streets, Buildings and Fortresses. Sc.	
(Vita.) The Awakening of Jones. Com.	1000

Saturday, Aug. 3, 1912.

(Edison) The Ninth International Red Cross Conference, Washington, D. C., May 7 to 17, 1912. Top.	700
(Edison) Mary Had a Little Lamb. Com.	300
(Ess.) The Loafer's Mother. Dr.	1000
(Cines) Law and the Man. Dr.	640
(Cines) Carthage and Sidi-Bu-Said. Sc.	360
(Lubin) The Detective's Conscience. Dr.	1000
(Pathe) Memories. Dr.	
(Vita.) The Fatherhood of Buck McGee. Dr.	1000

FILM SUPPLY COMPANY RELEASES.

Sunday, July 28, 1912.

	Feet.
(Maj.) The New Policeman. Com.	
(Than.) Cousins. Dr.	

Monday, July 29, 1912.

(Amer.) It Pays to Wait. Dr.	1000
(Comet) Reconciled in Reno. Com.	

Tuesday, July 30, 1912.

(Gau.) The Prison on the Cliff. Dr.	
(Maj.) The Mighty Hunter. Com.	
(Than.) Treasure Trove. Dr.	

Wednesday, July 31, 1912.

(Amer.) The Fight at the Mill. Dr.	
(Amer.) Giants of Steel. Sc.	
(Gau.) Gaumont's Weekly. Top.	
(Rel.) Where There is Soap, There is Hope. Com.	
(Solax) Bottles. Com-Dr.	
(Solax) Imagination. Com.	

Thursday, Aug. 1, 1912.

(Amer.) A Life for a Kiss. Dr.	1000
(Gau.) A Romance of the Palm Garden. Dr.	

Friday, Aug. 2, 1912.

(Lux) The Mysterious Flowers. Dr.	983
(Solax) Buddy and His Dog. Dr.	
(Than.) A New Cure for Divorce. Dr.	

Saturday, Aug. 3, 1912.

(Great N.) The King's Power. Dr.	
(Comet) The Hold-Up in Buckeye Canyon. Dr.	
(Rel.) The Wood Nymph. Dr.	

UNIVERSAL COMPANY RELEASES.

Sunday, July 28, 1912.

	Feet.
(Rex) Through Memory Blank. Dr.	
(Eclair) The Lady Barrister. Com.	
(Eclair) Life in a Bulgarian Village. Edu.	

Monday, July 29, 1912.

(Imp) Reunited by the Sea. Dr.	
(Nestor) The Undoing of Slim Bill. Dr.	
(Champ.) The Poisoners. Dr.	

Tuesday, July 30, 1912.

(Eclair) A Brother's Jealousy. Dr.	
(Bison) An Even Break. Dr.	
(Gem) Back to Her Own. Dr.	

Wednesday, July 31, 1912.

(Nestor) The Obligation. Dr.	
(Powers) In the Sowing. Dr.	
(Powers) The Rose Festival. Dr.	

Thursday, Aug. 1, 1912.

(Eclair) Running for Congress. Dr.	
(Imp) Adrift. Dr.	
(Rex) The Lash of Fate. Dr.	

Friday, Aug. 2, 1912.

(Nestor) Young Wild West Washing Out Gold. Dr.	
(Powers) Dora	
(Victor) Taking a Chance.	

Saturday, Aug. 3, 1912.

(Bison) (Title not reported.) Com.	
(Imp) The Cure That Failed. Com.	
(Imp) I and Around Chicago. Top.	
(Milano) The Battle of Two Palms. (Two reels.) Dr.	

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Monday, July 22
IMP—A TRAITOR'S FATE
A wonderful California drama.
NESTOR—THE RANCHMAN'S REMEDY
One of those ripping, roaring Western comedies.
CHAMPION—THE CALL OF THE WEST
A good strong story of the West with an Eastern atmosphere.

Tuesday, July 23
GEM—BREAD CAST UPON THE WATERS
A splendid interpretation of a story with a moral.
BISON—THE LITTLE RANCHER
A gripping Western picture.
ECLAIR—The GOVERNOR'S DAUGHTER
A thrilling story of the outwitting of political grafters.

Wednesday, July 24
POWERS—BABY SHERLOCK, and AMERICAN OLYMPIC VICTORS
A brilliant child picture, and the American boys who won at Stockholm.
NESTOR—THE LITTLE MOONSHINER
A romance of the South.
ANIMATED WEEKLY
Bigger and better than ever.

Thursday, July 25
REX—THE HAND OF MYSTERY
Showing an ingenious method of catching a thief.
IMP—THE HEART OF A GYPSY
It's romantic, pathetic and pleasing.
ECLAIR—THE DOUBLE CROSS
A pretty story with many amusing situations.

Friday, July 26
VICTOR—NOT LIKE OTHER GIRLS 2 reels
Featuring FLORENCE LAWRENCE.
POWERS—HIS MADONNA
An artistic picture of the life of an artist's model.
NESTOR—YOUNG WILD WEST'S PRAIRIE PURSUIT
A Western thriller with a thrill in every scene.

Saturday, July 27
BISON—THE WHITE SAVIOR
In which a child's heroic act saves her family from death.
IMP—LOVE'S DIARY and A CASE OF DYNAMITE
A strong comedy drama, and a screamingly funny comedy.
MILANO—The BLIND MAN'S SACRIFICE
Two reels. A masterly interpretation of the wonderful intuition of a blind man.

Sunday, July 28
REX—THROUGH MEMORY BLANK
A prettily staged picture with a lovable theme.
ECLAIR—THE LADY BARRISTER, and LIFE IN BULGARIA
Wherein jealousy placed the lady in an embarrassing position, and a scenic and industrial release out of the ordinary.

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Reviews of Supply Co. Films

At Cripple Creek (Reliance, July 17).—To unravel the plot of this picture in two reels would be rather beyond the power of the average spectator, for after the first reel was half way through they would be very much inclined to give up in despair. This reviewer must confess that the process would be somewhat a tax upon his ingenuity, and he is quite willing to confess that he would be unable to successfully unweave the many windings, though indeed there are a surprising number of captions to help out. The strange part of it is, that they do not clear the atmosphere, but rather benumb what little sense the spectator may have. The acting is poor and hurried. C.

The Four-Flush Actor (Solax, July 19).—The comedy in this film confines itself to the very interesting world that is inhabited by the moving picture actors, directors, and camera men. The managing director hires a new leading man, who proves to be a "ham" of the ripest sort, but as is usual with such pests he is long on dignity. The director appears to teach "you dubs how to act," and it is a mountainous job, especially with the leading man. The stage hands try to execute him, the leading lady has no use for him, and the character woman embraces an opportunity to duck him in a tub of water. While rehearsing some thrilling stunts in a Western scene the leading man appears at his worst, and the $5 a day cowboys express warm dissatisfaction. The climax comes when the actor almost kills the director and the camera man by running over them in an automobile scene. Then it is that he gets the bounce, and the managing director gladly gives him a recommendation in order to get rid of him. The comedy is a lively one, even if horseplay is used for most of the laugh-getting incidents. M.

Cuba (Solax, July 19).—Some very interesting historical views of the beautiful little island are here given, including Havana harbor and Morro Castle, the exterior of the castle and a view of that part of it that is now used as a prison. M.

Broken Oaths (Solax, July 24).—This film, depicting army life in the West, is lacking in two important details—it is not well acted and the regulations of the army are utterly disregarded. In one instance a captain is discharged from the service with as little trouble as would be encountered in firing a laborer from his job, although this sort of thing in army life is always very much bound up in red tape. The colonel's daughter, Winnie, reports to her father the unwelcome attentions of Captain Sterling, and when the latter tries forcibly to kiss the girl Sergeant Karr saves her from the insult. Captain Sterling is placed under arrest, and later dishonorably dismissed from the service. Planning revenge, he hires some Mexican halfbreeds to capture the girl and the sergeant. The latter he orders hanged, but tells the girl he will spare him if she will consent to marriage. The girl promises for the sergeant's sake, but asks for one more interview with him. The three go into the cabin, where the girl succeeds in stunning Sterling with a candlestick, freeing the sergeant from his bonds and escaping with him, while Sterling is left unconscious and bound with ropes. But the halfbreeds soon become aware of the fight, they release Sterling and all start in pursuit. The sergeant and the girl take refuge behind some bushes and keep the pursuers off until some cavalrymen, attracted by the shooting, come to their rescue. Karr alone starts in pursuit of Sterling, finds him, and in the hand-to-hand struggle that ensues he throws Sterling over a precipice. Returning to the military post, Sergeant Karr gets his reward in the shape of promotion and the colonel's daughter. M.

Love Me, Love My Dog (Reliance, July 20).—This drama of the mountains is worked out with clearness and it does not jar in any place, a fact which should make it worthy of special consideration. It serves to bring out the snobbishness of the rich man and his wife, but the caliber of the family is somewhat saved in the eyes of the spectator by the manliness of their son. The rich family go to a mountain resort, where the young man, who is very fond of his dog, meets a mountain maid as a result of a search for the lost canine. The young folks fall in love with each other, and the dog is used as a postman to carry letters back and forth. His parents, however, become furious when they learn the state of affairs, and the father threatens to disown his son if he marries the girl. At first the boy thinks of breaking off relations with the girl, but just as the family are leaving the resort another search for the dog brings him to the girl again, and he decides to stay and marry her. The following year, when the parents return to the same resort, the dog in some way picks up a picture of the baby and carries it to the parents, who follow the dog and forgive their son when they find the happy family. The parents certainly get over their anger with amazing suddenness after seeing their son again, but perhaps this is the proper stunt in rich families. Gertrude Robinson is the girl, Hector Dion her sweetheart, Charles Herman the father and Sue Balfour the mother. M.

The True Love (Reliance, July 24).—The chief difficulty with this film seems to be the lack of concise dramatic development. The construction is particularly poor in leading up to and making the various climaxes. One wonders who Bill was, and a few of the past experiences of the girl would seem to be almost essential to the picture. The other girl's return to the young man is also hardly understandable and no reason is given for it. They had had a quarrel over nothing in particular, and she left town, while he went to his club and became drunk. While on his way home he protected a young girl who was about to be stabbed with a knife by a ruffian. He took her home, where his housekeeper cared for her, and later he sent her to his country home. She fell in love with him, and he apparently reciprocated her affections, but the other woman somehow returned. The girl then sent for the man who would have done her injury with the knife, to take her home, though one is apt to wonder if she really would in life. He came and made an attack upon the man, when he saw her with the other woman, but the girl at length prevented. He went his way and the woman went her way, and the lovers embraced. It is well acted, but the main purposes of the little drama are too obscure and vague in their treatment. C.

The New Clerk (Majestic, July 23).—While the machinery of this play is apt to creak, it makes a rather interesting story, and the picture as a whole shows apt construction. While the acting is thoroughly adequate, the players move through their various situations with the preciseness of a clock tick, which hardly adds to the nature of the piece. The new clerk is a very worthy young man who spends his nights reading to his invalid mother, while the senior clerk spends the night at the gambling table. In order to pay his debts he steals loose money from an envelope on the new clerk's desk. The employer, in order to catch the thief, has the sender of the money mail a ten dollar note the corner of which has been torn off. This is stolen by the senior clerk and given to the junior in payment of a loan. The stenographer has seen the theft of the senior clerk, and when officers appear to arrest the junior clerk she tells the truth, which exposes the perfidy of the older clerk. Doubtless the mechanics of the play would not be so apparent had the players stopped more to express the thought and emotion at hand instead of expressing a dire determination to walk on to the conclusion of the play. C.

The Canyon Dwellers (American, July 25).—One finds this a strong and virile play of the rough and rugged type, and it has been played with much dramatic strength and vigor, lending much truth and character to the whole. The general development and unfolding of the story is also admirable in bringing out the theme and fundamental issues of the little drama. There are indications, however, where it would seem much preferable had there been less titles used, as the action is understandable without them. The father does not object to his daughter's lover, though there appears to be a neglected woman in the case, and the only one who can protect her is her foolish brother. A stranger appears, whose presence is not desired, but he falls in love with the girl, and the neglected woman watches from afar. The girl becomes betrothed to the stranger, and when the father and the lover learn this they set out to kill him. The neglected woman stands again from afar with her gun and shoots the father. The man who had wronged her likewise meets his death at her hands, when he is about to shoot the stranger. It creates some exceptionally artistic pictures during the process of its composition, and shows excellent thought and character in its conception. C.

The Portrait of the Lady Anne (Thanhouser, July 23).—Put on with the usual Thanhouser charm and character displayed in wealth of detail and general tone of setting and production, this proves as pretty and delicate a little fantasy as one would care to see. Flo La Badie gives a most charming portrayal of the Lady Anne in old Colonial days and in present day. William Russel is his usual excellent self as the rejected suitor of Lady Anne, while Carl Le Vaness is the accepted suitor. Harry Benham is as pleasant as ever as the suitor of the Lady Anne of the present day. Lady Anne was a lady of 1770 and had her portrait painted. Because her lover picked up another lady's riding stick, she quarreled with her lover and married another. In 1912 Lady Anne had a descendant who looked exactly like her, and her portrait stood in the hall, where all who entered commented upon the resemblance. There was a ball, and Lady Anne's descendant and her friends dressed in costumes of days gone by. Lady Anne's descendant was the counterpart of the portrait, and, like the Lady Anne of years before, she was also jealous. When she saw her lover fanning another, she refused to have more to do with him. This troubled the Lady Anne in the portrait, and she came to life—a decidedly well managed effect and most dainty in conception. She danced with the young man, and her descendant saw through the window. In the hall she discovered the portrait gone, and realized what had happened. In the garden she saw Lady Anne of the portrait kiss her lover, and in her room she found the note written years before and which had fallen out of the ancient dress. It was from the lover of years before. He declared that Lady Anne would regret her quarrel to her dying day. Thus she beckoned her lover from the balcony, and he answered the call in true Romeo spirit. C.

Gaumont Weekly (Gaumont).—The series this week contains some very interesting views, not the least important being an exhibition by the French aviator, Kummerling, in his "beetle" just before a fatal fall. Others are the Canadian city, Regina, swept by a cyclone; the young French cadets, who are soon to be members of the regular army, passing in review; damming the Big Muddy River at Keokuk, Iowa; the women of Paris with their pet canines at the dog show; the Prohibitionists' national convention at Atlantic City, N. J., Eugene Chafin, of Arizona, being chosen as the party's candidate for President; the Fez troops being disarmed by the French Governor-General; a small horse and some clever dogs shown as the playmates of Brooklyn children; breaking "Dynamite," a bad Troop D horse of the Toledo, Ohio, fire department; a treadmill horse earning his daily oats, and the Germans celebrating the 500th anniversary of the coming of the German Emperors. M.

BOOK "The Power of Destruction"

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A jolly little smoker took place at the Lubin plant, Philadelphia, Wednesday, July 17. The Lubin Company's baseball team invited the Athletics, who play that day in the city, to the smoker. Aside from the executives of the firm, reporters and special friends, there were about forty of the baseball fraternity. The guests were entertained with a moving picture show for about two hours, and then a cold collation and cooling beverages were served in the plant restaurant. Speeches, jolly talks, songs, and other smoker pastimes kept the party busy until midnight, and automobiles cleared the grounds. The directors of the jamboree were Ira Lowry, Charles Goldsmith, Joe Smiley, Lawrence McCloskey, and Will Kerry, and they proved more than efficient

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Reviews of Universal Films

Two Men (Gem, July 16).—This drama of a Western military post is poorly produced and just as badly acted. It is not that there is any special fault that stands out above the others, but the atmosphere of a military post is not there, and the army rules are disregarded as if they are of no account whatsoever, a notable case being when the captain applies for a leave of absence and is given it by his superior officer as if it were an everyday occurrence. The story concerns the arrest of a young lieutenant, in love with the major's daughter, who insults the major when told that he must keep away from the girl. He is put under guard, but two women succeed in getting the guard away so that the girl can see the lieutenant, and the latter accuses the captain of spying upon him when that officer happens along. A quarrel ensues and a duel is arranged. The captain wins the privilege of the first shot, relinquishes it, and is wounded by the lieutenant. The captain tells the soldiers who come running up to keep the matter a secret, and he gets a leave of absence in order to shield the lieutenant. Six months later when he returns, with the wound healed, to claim his shot, he finds the lieutenant at the bedside of the major's dying daughter, and the girl, with her last breath, requests the men to be friends, which they agree to be. The plot is not a bad one, but the effectiveness of it is largely spoiled by the carelessness in its production. M.

Young Wild West Trapping a Tricky Rustler (Nestor, July 19).—The usual stunts of Young Wild West are here given again, the marvelous energy of the young man, the swift rides, the rapid and telling shooting and the inevitable capture of the bad men at the end. Young Wild West should surely be the idol of many an American youth, but to the average spectator his deeds week after week are apt to become tiresome. This time a ranchman is losing cattle, and he invites Young Wild West and his party to help him find the thief. The foreman of the ranch continues to report cattle missing, until one day the two girls, while riding, discover that the foreman himself is at the head of the rustlers. But the rustlers see and capture the girls and then retire some distance to talk things over. One girl gets free and tells Young Wild West of the affair. His pal goes to warn the ranchman, and in the end, after a long, hard ride and a great sufficiency of shooting, the cowboys, headed by Young Wild West, capture all the rustlers. M.

The Ranchman's Remedy (Nestor, July 22).—There is plenty of fun in this picture, and fun of a good, clean sort, although to some it may seem too bad that the boys should take advantage of the ranchman's interest in medicine. But there is always the consoling reflection that the boss got back at the miscreants in good shape. The ranchman's interest in the ailments of the human body started all the fun, and one of the boys decided to be taken sick. Immediately the boss had him placed in bed and all sorts of attentions heaped upon him, so that the other boys decided to try the same plan. They stole a book that the first cowboy had profited by and read up enough symptoms so that they could intelligently feign sickness, and in less than a week the ranch was converted into a hospital. The boss decided to go to town for consultation, but after traveling a short distance he discovered that he had forgotten something, and, returning for it, he found the boys having a high old time in the bunk house. They did not see him, however, and the boss planned his revenge on the spot. In his laboratory he mixed up a fearsome medicine and explained to the boys that each one was to get a dose every fifteen minutes for a week. The first dose proved enough, and it is really laughable to see how strong those cowboys got about the time the second dose was to be distributed. Work was preferable. The story is worked out with a good deal of spontaneity. M.

Young Wild West's Prairie Pursuit (Nestor, July 26).—The doughty hero seems to have oceans of spare time in which to solve the difficulties of others. So when rustlers visit the Bar Y ranch the owner asks the aid of the mighty crime hater, Young Wild West and his two women companions visit a nearby town, and there he recognizes the leader of the rustlers in disguise. In the pursuit that follows the rustlers capture one of the girls, but the hero of many Western stories sticks to the trail while the other girl returns to alarm the ranch. Young Wild West waits until three of the rustlers have left the cabin, then he enters and overcomes the other two. The cowboys arrive at about this time and a trap is laid for the other three, who readily fall into it and are easily captured. From a certain viewpoint these pictures are laughable, although they are surely not supposed to be, and there are probably those who take them seriously. As a general rule they are poorly acted and there is no doubt that they give an erroneous impression of the West. M.

That Loving Man (Eclair, July 18).—Comedy is the keynote of this film, and comedy that one does not have to become weary in following. It is not a remarkable film, but it is an entertaining one, and a spectator could hardly ask more during the superheated term. The youth in the story is lazy, and although his uncle finds him employment in a factory the boy refuses to take it. On account of his lack of ambition his girl rejects him, and he then determines to propose to every girl he meets. Bill collectors call in vain at his apartments. At a ball one night he takes several girls out in turn and makes love to them, but all refuse to be convinced of his sincerity. Then he returns home, sends telegrams to all the maidens, including his real sweetheart, and his uncle, that he is about to commit suicide on account of his harsh treatment at the hands of each of them individually. All hasten to his rooms, but find the young man alive, although surrounded by poisons, daggers and revolvers. The disappointed girls leave, only the uncle and the sweetheart of former days remaining. Then the youth resolves to change his method of life, sends joy to the heart of the uncle by agreeing to take the factory job, and convinces the girl that he has the right stuff in him after all. M.

The Dreamers (Eclair, July 16).—Another story with a promising beginning is placed outside the pale of the plausible by the mistake of the director in ignoring smoothness of production in an evident desire to put forth something that will hold the attention of the public. But the public is a fickle quantity, and is wise enough in its generation to see such slips as that when the young man in the story is pictured as wearing an overcoat when several young ladies are seated on a lawn in Summer apparel. The boarding mistress is saving money to send her daughter to college, and the young author, unable to pay his rent, agrees to prepare Dorothy in her studies. Then the woman's niece must take a trip South for her health, and Dorothy generously sacrifices the college money for the benefit of her cousin. The author decides to enter a short story contest, but when he has finished his contribution he has to pawn his overcoat to get money for postage. In some unaccountable way a sealed envelope with a check for $1,500 comes into the young man's hands, to be delivered to the heir of one Jack Roberts. Dorothy, finding the author overcoatless, gives him one of those useful garments that her uncle wore. His story, "The Dreamers," wins the prize, he takes his own coat out of pawn, and finds in a pocket of the uncle's coat sufficient evidence to prove that Dorothy is the niece of Jack Roberts and the one to whom the money belongs. The author, it need hardly be said, wins the girl. The story does not "get over" more than half the time. M.

A Good Day's Work (Powers, July 17).—While there may be both novelty and sentiment back of the idea projected in this film, it is too improbable to arouse much interest. One can hardly accept these particular tramps nor their attitude toward the little girl, nor her attitude toward them. Their great desire to plough a field for her is too great a stretch to one's credulence. Also it was not convincingly proved that it was within the power of man to plough that much territory with a plough drawn by man. The little girl, however, brings a certain fascination to the picture. Her grandfather was obliged to surrender his horse because of non-payment of his debts. The little girl wandered away in search of a horse, and met a band of tramps to whom she told her troubles. They decided to play horse for her, and subsequently ploughed the field for the grandfather. While ploughing they discovered a can containing money, which in the kindness of their tramp hearts they immediately handed over to the grandfather to buy back the horse. C.

The Ransom (Powers, July 17).—The little boy and girl in this film make pretty little pictures of child life and are entertaining on that account. Because the little girl will not give the little boy a kiss, he steals her doll and takes it fishing with him. He dangles it out over the water on the end of the line until she surrenders, and then she likes it so very much that they both sit down on the bank of the stream and dabble their feet therein and continue their youthful courting. C.

Rizzio (Eclair, July 21).—An episode in the life of Mary Queen of Scots has been dramatically set forth in a picture of exceptional setting and exceptionally good portrayal on the part of the players, who display much understanding and feeling, although there may be a tendency at posing and operatic treatment. The story, however, in the telling becomes rather disjointed, due to the frequent insertion of titles and the jumping from event to event without dramatic continuity. Rizzio, the minstrel, becomes the Queen's favorite, much to the distress of the other nobles, who become incensed at his overbearing manner. They set out to teach him a lesson, when the Queen appears and puts a stop to it. Rizzio becomes the Queen's secretary and the nobles in jealousy plot to kill him, and are successful in carrying it out. C.

The Little Rancher (Bison, July 23).—When the drunken husband takes his wife's wedding ring for the sake of a drink she decides to leave her home and take the little boy with her. Twelve years later the mother and son are established on a ranch and the young man has just become a real cowboy. He directs a strange man to his mother's place to get a drink of water, but the man proves to be his father, and when the couple recognize each other the man tries to get money, falls and chokes the woman into unconsciousness. The boy hears of it and starts in pursuit, telling his sweetheart to carry the news to some other cowboys, who also take the trail. But the boy finds him first, in a saloon, and, after buying him a few drinks, forces the man, at the point of the pistol, to go with him to a quiet place. There the man proves to the boy that he is his father, so the little rancher hides him when the other cowboys approach. But later the searchers find the father, and are on the point of hanging him when the boy arrives and tells them of the relationship, so they content themselves with kicking the man into a running start away from the place. The happy ending is supplied by the boy and girl announcing their engagement to the mother. The woman comes to herself with surprising suddenness after the choking scene, when the boy and girl find her, and otherwise the film has signs of careless work that makes it one of the vast majority that fall short of excellence. M.

The Sheriff's Mysterious Aide (Bison, July 16).—Comedy lends to this film of Western incidents a certain appealing interest that gives the spectator a fair amount of enjoyment. Although not too well acted, the scenes are good and the idea is in the same class, so that there is no great cause to feel the time lost in looking at the picture. A reward is offered for the capture of a bandit, Dare Devil Dick, but that gentleman, being informed of the fact, disguises himself and tells the sheriff that he will capture the bandit. In the course of his experiences he comes upon some Mexican bandits, overpowers their sentry, gets back some money that they have stolen and returns it to the rightful owners. Then an American girl, who has prevented some Mexicans from harming a maiden of their own race, is captured by the Mexicans. Dare Devil Dick effects her rescue and together they capture the criminals. After all this good work the sheriff suggests that Dare Devil Dick carry out his original purpose of getting the bandit, and when the sheriff leaves the room the jaunty ruffian takes off his false mustache and pastes it on the picture of Dare Devil Dick on the wall, a transformation that causes the sheriff to mentally kick himself when he returns to the room. M.

Foraging on the Enemy (Champion, July 15).—A drama of the Civil War that concerns a wonderfully kind-hearted Southern colonel and the consideration of the Northerner on account of his own wife and children, is shown in this film, and, like all war dramas, it has a certain interest on account of the subject, certainly not because of the story or the acting in this case. The Northern husband answers the call of duty, leaving his wife and child in poor circumstances. In the South the colonel sends out a foraging party, including Sorenson, the husband, and when these soldiers start to forage in a poor woman's home she pleads for her child's sake and Sorenson's heart is touched. The other soldiers, however, steal her food, and one of them informs on Sorenson, who gets disciplined for not obeying orders. Later, however, the colonel decides to investigate the case, and he also proves that he has a kind heart by sending back a load of provisions to the woman with the compliments of the enemy. Sorenson comes in for part of the glory by receiving the commendation of the colonel. M.

The Governor's Daughter (Eclair, July 23).—A dramatic story of politics, well told and fairly well acted, makes this film one of interest of a higher degree than the ordinary. The plot is easy to follow and the climax, while conventional, is perfectly logical. The governor and his daughter arrive at a Summer resort, where the girl and a young newspaper man fall in love with each other, a state of affairs that the chief executive frowns upon, as he has other plans for the girl. Three politicians have followed the governor to the place in an effort to get him to sign a railroad franchise bill, but the governor refuses, so the politicians try to bribe the young man in an effort to get at the official through his daughter. They also continue their own efforts, with the result that one night, at a card game, they get the executive intoxicated and he promises to sign the bill. But the same evening the young man gives the story to the press, saying that the governor will not sign the bill. The next day the politicians tell the girl that it was the young newspaper man who forced her father to promise to sign, and she, on the verge of eloping, changes her mind. Dan, however, shows her a telegram he has just received in regard to the story, which congratulates him on having saved the governor in the eyes of the voters, and when the official himself is shown the same message he makes no further objection to the marriage of his daughter and Dan. The politicians, one of them especially, look the parts. M.

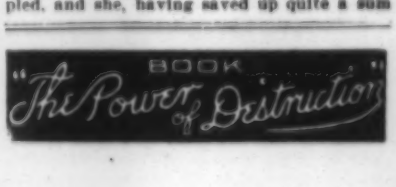
The Little Moonshiner (Nestor, July 24).—A fairly good story is here spoiled by a hazy and improbable ending. The rest of the drama goes on with enough clearness to make one expect that the usual climax will be reached and the whole thing packed carefully away. A moonshiner with two daughters, one very young, dies, leaving a note requesting his older daughter to carry the still along until the younger girl is old enough to look out for herself. The older daughter has the ever present two lovers, of whom the villain, after receiving a few rebuffs, decides to get revenge by telling the revenue officers. Unfortunately for him, however, a doctor hits upon the treachery and rides to inform the girl. The villain, meanwhile, has beaten him out and tells her that it was his rival who informed the officers. But the doctor and the rival ride up, matters are explained, they all leave in the successful lover's wagon, and the revenue officers, reaching the still, find the villain there demolishing it and arrest him. Just why the bad man should be doing this is not made clear, but at any rate he deserves the fate that falls to him. M.

The Heart of a Gypsy (Imp, July 25).—The story of the film is not made plausible, and the production shows a lack of care also that detracts from the general worth of the picture. There is a shipwreck scene in which the vessel comes to grief in water as still as that on a mill pond. A gypsy poacher is caught by the squire and about to be placed in jail when his sweetheart comes and pleads for him. This touches the heart of the squire's little daughter, and she also asks that he be allowed to go free, with the result that the squire releases him. The gypsies go South, and later the little girl is sent South on a ship to bolster up her waning health. The ship is wrecked and the members of the lifeboat crew, with her mother, die so that the little girl may live. She is found by the gypsy girl and taken to the camp, but these strange folk think that she will put a curse on them and they send her away. The heart of the gypsy girl warms toward the little creature who once helped her, and she goes with Gladys. After many hardships the gypsy girl brings Gladys safe home and although offered a place in the household herself the little gypsy prefers to return to her sweetheart. The ship is supposed to have been sailing South a week, but the two girls seem to have been able to cover the distance back home in remarkably good shape, even though they had to walk all the way. M.

The Call of the West (Champion, July 22).—The film has a very interesting story, one that calls for little acting out of the ordinary, and that is, therefore, satisfactorily produced with the little drama unfolding naturally and smoothly. Bill Smith, of Deep Gulch, Ariz., inherits the New York estate of his uncle, with the proviso that he must make the city mansion his home or everything will revert to charity. Bill gives the thing a try, but club life and society pall upon him. One night he protects a flower girl in the club, escorts her home and finds that her mother is desperately ill. But soon the girl's Uncle Pete writes from Deep Gulch that he is coming to take them West, where the climate is more healthful, and when Bill hears that he insists that Pete, whom he knows, shall call upon him. Pete does, and nearly scares the life out of Bill's butler by shooting at his feet. Bill decides to test the friendship of his clubmates by pretending that a new will has been found leaving him penniless. They all turn away from him, and that decides the matter for Bill. He renounces all claim to the estate and goes West with Pete, the flower girl, whom he has learned to love, and her invalid mother. The story has its little touches of comedy and its stretches of straight drama. M.

Dare Devil Dick Wins a Wife (Bison, July 20).—Once more the jovial bandit finds that a reward is offered for his capture, dead or alive, but such a frequent state of affairs worries him not at all. A widow with a sick child gives Dick a breakfast and thereby makes a fast friend of him, so that Dick goes for the doctor and in other ways proves his appreciation. When a nurse is needed Dick hires the sheriff's sweetheart to bring the child back to health, and the girl takes a great fancy to the bandit. Meanwhile the sheriff and one of the woman's creditors threaten to sell her belongings and put her out of her home, but when they come to do this Dick has supplied the woman with enough money to pay off the debt. The creditor rides away, but the sheriff suspects that Dick is in the house and he goes into the next room, from which the bandit has just escaped by way of the window. There the sheriff's former sweetheart shows her change of feeling, and meanwhile Dick has held up the man to whom the woman paid the money and he gets it back again, turning it over to the widow. It must be said that the moral of the picture is a little bit dangerous, for Dare Devil Dick wins the girl and all the other points of the game. The film, however, is amusing in its mild burlesquing of Western scenes. Not much acting is called for and consequently not much is evident in the working out of the story. M.

Her Life's Story (Powers, July 19).—This is another of those films giving a story in memory form, the story of a kind-hearted woman who, though disappointed herself, continues to scatter seeds of kindness. Though simple in construction, it is well enough done to please most of those who enjoy "heart-interest" stories. The boy proposes to a lady much older than himself, and who runs a farm. Later her younger sister arrives, and the maiden lady, seeing that she is too old for the boy, returns the engagement ring, which he loses no time in transferring to the finger of the younger sister. The young people marry and move to the city, where they live beyond their means. The boy finally writes for aid to his sister-in-law, who has in the meantime been crippled, and she, having saved up quite a sum



of money for an operation, sacrifices it for the comfort of the young couple. The latter decide to return to the farm, where they are warmly welcomed, but they are soon stricken with diphtheria and both die. It is while strewing their graves with daisies that the older woman reviews the incidents in memory. One slip in the plot occurs when the impression is given that the woman has been crippled for life and later is supposed to be saving money for an operation which would, of course, be useless. M.

In Swift Waters (Victor, July 12).—In this film Florence Lawrence makes her initial bow back to the motion picture public after her absence of many months, and it is quite a pleasure to see her back once more. While the plot of the picture is rather trite in itself, a great deal of truth and life has been brought out in the development through the wealth of detail displayed in the treatment. The young girl in the case played by Miss Lawrence in her most sprightly and charming spirit has two lovers. She ventures out into the lake alone, and her canoe capsizes. Owen Moore, who plays the role of the worthy lover, makes a valiant attempt at rescue, but she is carried over the rapids before he reaches her. When they both reach the shore they are exhausted. The other young man appears and decides to claim the victory by taking the girl to shelter and wetting himself all over in the river. It certainly showed a lack of discrimination on his part, but one is inclined to forgive him for the humor of the story. He is at once accepted as the hero, while the other young chap bides his time. At length the sham hero takes the young lady canoeing, and the canoe floats out of reach, by means best known to the hero, while they walk upon the bank. He is asked to swim out and get it. It is then that she learns that he cannot swim, and the true lover appearing at this point rows her back home in his canoe, while she waves a mocking adieu to the shivering deceiver on the bank. It is in its entirety a most neat little conception, well acted and made. C.

Baby Sherlock (Powers, July 24).—If one is able to accept the rather fearless attitude of the children involved, this film should prove an entertaining little novelty, containing delightful backgrounds around an old farm and the life thereon. The grandfather receives a certain sum of money from a deal while at town. The transaction is witnessed by two tramps, who follow on after the family in the wagon. The little boy, on arriving home, goes with his grandfather to the stable, and here the two tramps meet the grandfather, and hold him up for the money, binding and gagging him. The tramps pass by the little girl, picking daisies in the field, and when the little boy, who is unable to break all the cords which bind his grandfather, tells her of what has happened, she remembers the tramps, who have passed that way. Together they search for them and find them dividing the loot. They return and meet their grandfather, who has somehow become free, and is on the warpath with several other farmers and the sheriff, and they all steal upon the tramps and regain the money. C.

The Olympic "Tryouts" at the Harvard Stadium, July 3 (Powers, July 24).—This film fully realizes the purport of its title in a thoroughly interesting and complete series of views, showing not only a panorama of the entire stadium, but all the various contestants and the respective winners, and it should prove a particularly timely and interesting subject. C.

A Traitor's Fate (Imp, July 22).—While one may not be especially enamored with the story which this film presents, it is a perfectly natural concurrence of events, and one feels like bestowing a deal of praise upon the producer, who has made the film the natural composition it is and the altogether efficient treatment afforded it in all ways. Marguerite Fisher plays the leading role, while the two leading male roles are enacted by Mr. Lyons and Mr. Pollard, all of whom play with distinction and character. The day before the girl's wedding the former rival haunts her with a morbid desire to reclaim her. He asks for one last meeting, which is for the moment refused, but the girl's compassion causes her to appear at the meeting place. The rival has written a letter back to the other man, telling him that Mary has changed her mind and will now marry him. He asks Mary to take one last ride with him, and she consents. He sets the horse off at a gallop, and Mary faints. They stop at an old hut in the wilderness, and here he brings Mary to consciousness, while the frightened horse returns to the stable before he can stop it. He has brought forth an axe, which he evidently intends to use, as he declares that she will not remain alive if she still persists in marrying the other. The girl manages to obtain possession of the axe and holds the man at bay for a time. The lover, aroused by the letter and the return of the horse, summons the sheriff, and together they seek the girl. The lover arrives just in time to shoot the axe from the other's hand as he would strike the girl, and the sheriff by a unique method captures his man. The film has been developed and put together with much clever ingenuity and the situations are all particularly well handled, while the backgrounds are well chosen. C.

Building a Church in a Day (Imp, July 20).—The building of a Methodist church in one day at Spartanburg is the interesting subject of this film. It sounds like a rather phenomenal feat, but the film relates to the spectator just how it was done after the manner of the old barn raising days in the country, when all the neighbors assembled to aid in the raising of the barn. C.

A Foreign Invasion (Imp, July 20).—This burlesque is perhaps a bit overstrenuous, as the players evidently try to make up for the deficiency of development of idea, for the film is little else than an idea. The hen-pecked Irishman reads in the paper that Americans are losing their grip on the nation. He goes to sleep and dreams that everywhere he goes every nationality except the American is in evidence. He is at last arrested and tried by an international jury. He wakes up to find his wife warning him by violent suggestion that it is up to him to continue his work at the washtub. C.

Fur and Feathers (Nestor, July 17). This comedy has many good points, and it shows, also, the lighter side of cowboy life. The story is put over convincingly, and one must laugh at the ingenuousness of the cowboy's lovemaking. The ranchman's niece arrives from the East, and Cousin Bill, together with several other cowboys, immediately falls in love with her. But Bill is not to have easy sailing, for as soon as he has captured the girl for a stroll a couple of the others are sure to appear and force Bill into the background. When the girl's birthday arrives Bill's two chief rivals plan to make an enormous hit, so they buy a dove in a cage as being appropriate to her disposition, and some very serviceable gloves, the presents being done up with notes in regard to the size and fit of the gloves and the significance of the caged being. Bill, however, surreptitiously substitutes a cat for the dove and a pair of stockings for the gloves, so that when the two cowboys present the packages and they are opened the mystified donors are thrown out of the house. Then Bill becomes the man of the hour by presenting the gloves, and incidentally he wins the affection of the girl. M.

The Trifler (Nestor, July 15).—It is most refreshing to see a picture that departs from the conventional and gives the spectator, weary of seeing the old, old situations, something new in the line of plot or of consummation. And this is what this picture accomplishes in a simple and direct way. Jessie, the trifler, is at the seashore, but since her sweetheart comes down to see her only for the week-ends, Jessie decides to amuse herself with a simple young fisherman, who takes her seriously and falls in love with her. But one day Jessie laughs at the fisherman and introduces him to her city lover. The native goes back to his cottage very much disappointed and Jessie basks in the attentions of her young adorer from the city. They go out boating, and when the craft capsizes the city man shows his cowardice by abandoning the girl and saving himself. The fisherman sees the girl's plight and rescues her, and when Jessie recovers from the unpleasant experience she sends the young city man away. Her thoughts then revert to the fisherman and she goes to seek him at his cabin, but the latter refuses to fall again into her power, and Jessie gets her turn at disappointment. The ending is unusual, but it is a style that many scenario writers might do well to copy. M.

NEW ORDINANCE AT ALBANY.

ALBANY, N. Y. (*Special*).—The Board of Aldermen of Albany passed an ordinance July 15 removing from the public safety section of the building code provisions requiring standpipes, hose gravity water tanks, automatic sprinklers and fire-proof floors in moving picture theatres having a capacity of three hundred or less.

The width of courts required at the sides of such buildings is reduced from seven to four feet. When the building code was drafted three years ago there were no small moving picture theatres, but as rapidly as they have been fitted up the owners have been required to comply with the provisions of the law applying to large theatres, which it was claimed was unnecessary for small houses devoted to moving pictures. Many complaints were made to the Superintendent of Buildings, who referred the matter to the Chamber of Commerce, which prepared the amendments making a distinction between the large and small theatres. The measure was passed unanimously.

G. W. HERRICK.

SELIG MISSION PICTURES.

Director Colin Campbell of the Selig studio in Los Angeles returned July 6 from the San Bernardino mountains, where he has been with a company. A series of beautiful forest pictures were made in the idyllic surroundings of Bear Valley. He left again immediately for a sojourn in the quaint old mission village of San Juan Capistrano, where he will direct the production of several costume plays against the background of the famed Capistrano Mission. The Selig Polyscope Company, it is declared, holds the exclusive moving picture rights to this and the other principal California missions.

PATHE 5, LUBIN 2.

The return game of the Lubin-Pathe ball clubs was played Saturday on St. George Cricket grounds, Hoboken, and was won by the Pathe team. Score, 5 to 2.

RECORD OF DEATHS.

Mrs. Irving Berlin, wife of the popular song composer and sister of E. Ray Goetz, the lyricist, died at her home in this city on July 17 of pneumonia, aged eighteen years. The young couple were married only five months ago and enjoyed a long honeymoon trip in the Southern States. Soon after returning to New York, Mrs. Berlin contracted a severe cold which developed into pneumonia.

Mrs. Paul T. Gilbert (Louise Dainty), wife of the dramatic editor of the Cincinnati *Evening Post*, died at her home in that city on July 15, aged thirty-two years, of tuberculosis. Born in Chicago, she was the daughter of Laura Dainty, who starred in A Mountain Pink and is now director of the Hull House Players. Before her marriage Mrs. Gilbert was a member of the stock companies at the Bush Temple and Columbia Theatre, Chicago, and was society editor for several Chicago newspapers. She was one of the editors of "The World's History of Music."

John E. Owens died at Meridian, Miss., recently. He was a native of Collinsville, Ill., and had been identified in the South with a production of Damon and Pythias.

John C. Patrick, once manager of Austin and Stone's Museum, Boston, died on July 13 at his home, Roxbury, Mass. His widow and three children survive.

Charles E. Landis died at the home of his mother, Mrs. Annie Landis, Pemberton, Mass., on July 15. Born at Taunton, Mass., in 1863, he made his stage debut in Ship Ahoy and later was for five years a member of the Bostonians. After several seasons in regular dramatic work he became producing director of B. F. Keith's theatres in Providence, Pawtucket, and Woonsocket, R. I. Last year he was stage manager of the Harvard Stock company, Cambridge, Mass., and on May 6 assumed the management of the Cambridge Theatre. In 1898 he married Adelaide Nye, who appeared with him in many productions.

Horace Herbert died at the Brunswick Home, Amityvile, N. Y., on July 16, aged sixty-eight years. He was for a time a guest of the Actors' Fund Home at West New Brighton, N. Y.

DATES AHEAD.

(*Continued from page 28.*)

HOWE, LYMAN H., TRAVEL FESTIVAL: Chicago, Ill., May 27—indefinite.
KINEMACOLOR DURBAR: Philadelphia, Pa., July 8-Aug. 3.
KINEMACOLOR DURBAR: Boston, Mass.—indefinite.
KINEMACOLOR DURBAR: Chicago, Ill.—indefinite.
LIFE OF BUFFALO BILL (J. S. Burnham): New York city July 8—indefinite.
LIFE OF BUFFALO BILL (F. A. Thaler): Cleveland, Ohio, July 1—indefinite.
LIFE OF BUFFALO BILL (A. J. Margolin): Philadelphia, Pa., July 15-Aug. 3.
LIFE OF BUFFALO BILL (M. E. Moore): Chicago, Ill., July 1—indefinite.
LIFE OF BUFFALO BILL (Montague Bros.): Indianapolis, Ind., July 22-Aug. 3.
NAT C. GOODWIN IN OLIVER TWIST: Chicago, Ill., 7-27.
RAINEY'S, PAUL J., AFRICAN HUNT: New York city April 15—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: Boston, Mass., May 13—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: Chicago, Ill.—indefinite.

MISCELLANEOUS.

BARKOOT SHOW (K. G. Barkoot): St. Cloud, Minn., 15-20, Fargo, No. Dak., 22-27, Grand Forks 29-Aug. 3.
ELLIS AMUSEMENT (B. Ellis): Ottawa, Ill., 22-27, La Salle 29-Aug. 3.
NORWOOD, HYPNOTISTS: Sydney, Australia, June 29-Aug. 4, Melbourne 5-31, Adelaide Sept. 2-28.
PARKER'S SHOW: Toledo, Ohio, Aug. 19-24.
RAYMOND THE GREAT (Maurice F. Raymond): Honolulu, Hawaii, 15-29, San Francisco, Cal., Aug. 10—indefinite.
ROUCLERE, HARRY AND MILDRED: Calais, Me., 24, 25, Lubec 26, Eastport 27, St. Andrews, Can., 29, St. George 30, St. John 31, Digby Aug. 1, 2, Weymouth 3-5.

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C. D. Tryon, Drugs
WHITE PLAINS
Ballard Drug Co.
YONKERS
Hegeman & Co.

NORTH CAROLINA
ASHEVILLE
Smith's Drug Store
CHARLOTTE
Woodall & Sheppard
RALEIGH
Wake Drug Store
WILMINGTON
Bunting Drug Co.
WINSTON-SALEM
P. A. Thompson

NORTH DAKOTA
BISMARCK
Cowan's Drug Store
FARGO
Broadway Pharmacy

OHIO
AKRON
The Harper Drug Co.
ALLIANCE
Vale, the Drug Man
CAMBRIDGE
Breaan & Wilson
CANTON
Bolender's Pharmacy
Roth & Hug Co.
CINCINNATI
Weatherhead Pharmacy
Voss & Lakamp
M. C. Dow, Drugs
J. C. Krieger's Sons
Theo. Rosenthal
CLEVELAND
W. G. Marshall
W. Krause & Son
Standard Drug Co.
The Prospect Pharmacy
Gleim & Schorr Co.
COLUMBUS
F. F. Mykrantz
Kampmann, Costume
May Drug, Co.
Liggett's
Mohs Drug Co.
DAYTON
Burkitt's Drug Store
E. LIVERPOOL
Jesse D. Halloway
ELYRIA
C. W Phillips
HAMILTON
Radcliffe Drug Co.
LIMA
Central Drug Store
H. F. Vortkamp
Enterprise Drug Store
NEWARK
T. J. Evans
PORTSMOUTH
Fisher & Streich Phar.
SIDNEY
A. S. White's Pharmacy
SPRINGFIELD
H. J. Churchman
Westie's Cut Rate Drugs
Adam Schmidt, Drugs
STEUBENVILLE
O. B. Pierce & Co
TOLEDO
West Drug Store
Boody House Pharmacy
YOUNGSTOWN
Stahl's Drug Store
ZANESVILLE
Baird's Pharmacy

OKLAHOMA
ARDMORE
City Drug Store
CLINTON
Red Cross Drug Store
DURANT
Corner Drug Store
ENID
Peerless Drug Co.
LAWTON
Jones Bros. Drug Co.
McALESTER
E. A. Daniels, Drugs
MUSKOGEE
Muskogee Drug Co.
Crystal Drug Co.
Morhart Drug Co.
Cardinal Drug Co.
OKLAHOMA CITY
Westfall Drug Co.
Frank M. Weaver
TULSA
The Rexall Store

OREGON
ALBANY
Woodworth Drug Co.
MEDFORD
Leon B. Hasklns, Drugs
PORTLAND
Powers & Estes
Woodard, Clarke & Co.
Stipe Taylor Drug Co.
Rowe & Mattin
Skidmore Drug Co.
Leland Drug Co.
SALEM
Opera House Phar.

PENNSYLVANIA
ALLEGHENY
The May Drug Co.
ALLENTOWN
Palace Pharmacy
H. L. Keiper
ALTOONA
Boecking & Meredith
BRADDOCK
W. A. Kulp, Drugs
BUTLER
The Crystal Pharmacy
EASTON
A. J. Odenwelder
ERIE
Adams & Streeber
Frank L. Feisler, Drugs
Andrew's Pharmacy
GREENSBURG
Stephenson Chem. Co.
HARRISBURG
Gorgas the Druggist
J. T. Ensminger
HAZELTON
Ehle Pharmacy
HOMESTEAD
McKee Drug Co.
JOHNSTOWN
Emil K. Roth, Drugs
Charles Young
LANCASTER
Brubaker Brothers
John H. Miller
McKEESPORT
Hiawatha Drug Store
NEW CASTLE
Love & Megown
OIL CITY
W. K. George, Drugs
PHILADELPHIA
H. A. Nolte, Drugs
Van Horn & Son
Lambeth Pharmacy
Geo. B. Evans, Drugs
Wass & Son, Costumer
Miller Drug Co.
Jacobs Bros.
H. L. Horst & Co.
Philip Barlement
Rumsey-Boreti Drug Co.
F. W E. Stedem
E. J. Kelly & Co.
Peacock's Pharmacy
PITTSBURG
The May Drug Co.
Esser Bros.
E. E. Heck
Liberty Drug Co.
McKennan Drug Co.
Jenkins Arcade Pharmacy
PLYMOUTH
G. J. Durbin, Drugs
READING
Bamford & Kemp
Stein's Pharmacy
American Medicine Co.
SCRANTON
Baumeister Pharmacy
Fahrenholt, Costumer
Matthews Bros.
Kennedy's Medicine Store
Jermyn Drug Store
SHAMOKIN
Holkenbach & Baker
WASHINGTON
S. M Templeton
WILKES-BARRE
Frank & Barber
The Mohane Pharmacy
Swainbank, Drugs
W. J Pauline & Co.
WILKINSBURG
Smith Drug Co.
WILLIAMSPORT
Millener Drug Co.
YORK
Heiges & Hildebrand

RHODE ISLAND
NEWPORT
Hall & Lyon Co.
PROVIDENCE
Colonial Drug Co.
J. Fred Gibson Co.
Hall & Lyon Co
WESTERLY
Thos. J. Bannon
WOONSOCKET
Desrochers Bros.

SOUTH CAROLINA
CHARLESTON
Paragon Drug Co.
COLUMBIA
Taylor Drug Co.

SOUTH DAKOTA
SIOUX FALLS
R. F. Brown, Drugs

TENNESSEE
CHATTANOOGA
Live and Let Live Drug
The People's Pharmacy
Jo. Anderson
KNOXVILLE
Kuhlman's Drug Stores
Sharp's Drug Store
D. A. Rosenthal
MEMPHIS
Wm. Kasten
A. Benkert & Co.
Moseley-Robinson Co.
NASHVILLE
C. B. Badoux, Hair G'ds
Sand & Sumpter, Drugs
De Morville Drug Co.
Jennings' Pharmacy
Max Bloomstein

TEXAS
AUSTIN
Van Smith Drug Co.
H. C. Jackson
BEAUMONT
Post Office Drug Store
BONHAM
J. W. Peeler, Drugs
CORSICANA
Harper-Kenner Co.
DALLAS
The Owl Drug Co.
Skillern & Sons
Harrelson Costume Co.
EL PASO
A. E. Ryan & Co.
FT. WORTH
Lowe's Drug Store
Covey & Martin
Renfro's Pharmacy
GALVESTON
Star Drug Store
J. J. Schott
HOUSTON
Rouse's
Lewyn's Drug Store
Paul Pharmacy
PARIS
Greiner & Mohr
Mayes-Butcher Pharmacy
SAN ANTONIO
Wm. C. Kalteyer
20th Century Pharmacy
SHERMAN
Craycroft-Stinson, Drugs
WACO
Old Corner Drug Store
WICHITA FALLS
Rexall Drug Store

UTAH
OGDEN
Utahna Drug Co.
SALT LAKE CITY
B. F. Ott Drug Co.
G. T. Brice Drug Co.
Halliday Drug Co.
Druehl & Franken
Schramm-Johnson
Owl Drug Co.
Dayton Drug Co.
Wilies-Horne Drug Co.

VERMONT
BARRE
C. H. Kendrick & Co.
BRATTLEBORO
Wilfred F Rout
BURLINGTON
Bellrose Pharmacy
RUTLAND
Ward Drug Store

VIRGINIA
LYNCHBURG
Central Pharmacy
NORFOLK
Law Bldg. Pharmacy
Jordan's Colonial Hotel
Coote's Pharmacy
RICHMOND
J Blair, Drugs
Tragle Drug Co.
Thos. T. Jeffries
ROANOKE
R. G Dalby & Co.
Van Lear Bros.
Keyser-Warren Co.

WASHINGTON
BELLINGHAM
Engberg's Pharmacy
Owl Pharmacy
EVERETT
Roberts Bros.
HOQUIAM
Frank Gillette
NORTH YAKIMA
Clark's Pharmacy
Pioneer Drug Co.
SEATTLE
Shaw's Pharmacies
Quaker Drug Co.
Kgiff's Pharmacies
Kidpel Bros.
Bartell Drug Co.
SPOKANE
Demott Drug Co.
Watson Drug Co.
The Ritter Co.
Club Pharmacy
Western Drug Co.
TACOMA
The Owl Drug Co.
Bonney's Pharmacy
French Drug Co.
WALLA WALLA
Tallman Drug Co.
Platt's Pharmacy

WEST VIRGINIA
BLUEFIELD
The White Pharmacy
CHARLESTON
Opera Pharmacy
CLARKSBURG
Wahle Drug Co.
ELKINS
Elkins Drug Co.
FAIRMOUNT
Mountain City Drug Co.
GRAFTON
Comerford's Pharmacy
MORGANTOWN
Ream's Drug Store
PARKERSBURG
O. J. Stout & Co.
WHEELING
McLain's Drug Store
Baer's Pharmacy
J. Frost

WISCONSIN
APPLETON
Dowder's Pharmacy
FOND DU LAC
W. R. Plank Drug Co.
GREEN BAY
R. L. McDonald, Drugs
KENOSHA
Kradwell Drug Co.
LA CROSSE
Hoeschler Bros.
MADISON
The Menges Pharmacies
Dettbull's Pharmacy
MILWAUKEE
Dadds Drug Store
The A. Seiegel Co.
Schrader Drug Co.
Diller's Pharmacy
Carnival Costume Co.
RACINE
Pokorny Drug Co.
Kradwell Drug Co.
SUPERIOR
C. W. Aust, Druggist

M·STEIN'S·MAKE-UP
PRICE·LIST.

CREOLE CORK
75c Large Tin

EYEBROW PENCILS
10c. each.

MASCARO
Box, with Mirror, 40c.

SPIRIT GUM
15c Bottle, with Brush
No. 18 ROUGE
20c. Box.

MEXICOLA ROUGE
20c. Box.

MOIST ROUGE
Light, Medium, Dark,
25c. each.

CREOLE ROUGE
20c. Box.

LIQUID ROUGE
20c per Bottle.

LIP STICK
15c Metal Tube.

TOOTH ENAMEL
25c. Bottle

BLACK WAX
20c. Box.

CLOWN WHITE
Tin Box, 25c.

NOSE PUTTY
20c. Box.

TOUPEE WAX
20c. Tin Box.

ALPINE COLD CREAM
Pound Cans, 75c., Halves, 40c.
Jars, 15c Tubes, 10c.

KNICKERBOCKER COLD CREAM
Pound Cans, 50c Halves, 25c.

WHEATCROFT CREAM
40c Bottle or Tin.

FACE POWDER
Half lb. Cans 30c., Quarters 20c.

GREASE PAINT
25c. Stick in Cardboard Tubes.

LINING COLORS
15c. Stick in Cardboard Tubes.

COSMETIC
15c. Tin Tube.

MILL'S BURNT CORK
Large, 75c.; Medium, 40c.;
Small, 25c.

ASSORTED PAINTS
50c. Tin Box.

BLACK EYE PAINT
25c.

Mfd. by THE M. STEIN COSMETIC COMPANY
NEW YORK